# SPEECH IN SCHOOLS

## F. J. Griffiths

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BY

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To
PETER AND MARGARET

# PREFACE

I should like to wish potential readers of this book a pleasant and profitable journey through these pages and express the hope that Speech and Speech Training will benefit as a result.

The book is arranged in a form which, it is hoped, all will find easy to follow. Technical terms, when used, are fully explained, and numerous exercises and examples are included. The ground covered is suitable for pupils from about 7 to 19 years of age, and so includes that important period, often neglected from a speech point of view, of a pupil's last two or three years at school.

The book is written primarily as a guide to teachers of general subjects in schools who are called upon to give Speech Training lessons, produce plays, organize debates, etc., but professional teachers of Speech and Drama will find it useful as a graded study for students preparing for Teachers' Diplomas. It will also be found helpful as a handbook by teachers conducting the adult Speech classes which are becoming increasingly popular. Aspiring public speakers, too, will discover in its pages and in the specially devised Chart scheme a firm foundation for the preparation of any speech. Indeed, it is hoped that anyone interested in any branch of Voice and Speech Training will find here something instructive and helpful towards self-improvement and æsthetic appreciation in this sphere.

I wish to thank Miss Kate Emil Behnke for permission to use the Mouth and Tongue Exercises. My father, the late Mr. W. H. Griffiths, was a pupil of the late Mr. Emil Behnke and from him he learnt these exercises; he and, later, I have used them since with little variation from the original. I

would also like to thank The Bell Telephone Laboratories, New York, who have given me permission to quote from their notes on " High Speed Motion Pictures of the Human Vocal Cords ".

Last of all, I wish to express my gratitude to teachers, lecturers, examiners, writers of books, and my own students, past and present, all of whom have taken part in providing me with food for thought without which this book could not have been written.

<div align="right">F. J. G.</div>

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# CHAPTER I

## DIALECT AND ACCEPTED SPEECH

Speech Training in schools is now taking its rightful place as a very important part of education. Whether the title "Speech Training" is apt for the subject has become a debatable point; other terms heard are "The Spoken Word" and "Spoken English".

Methods of approach and aims are, however, of more importance than any name or title. The constant practice of teaching isolated sounds, vowel and consonant, is apt to breed dullness, and yet there must be some concentration on the forming of beautiful sound. This book tries by suggestion to find pleasant approaches to good speech, so that pupils may be encouraged towards personal discovery rather than be taught by imitative methods which superimpose the teacher's personality upon the class.

Primary school education has its own speech difficulties. No doubt in the early stages of such education, a knowledge of Reading, Writing, and Arithmetic was a distinct advance on having no education at all, and it is likely that in the Reading lesson some attempts were made towards Speech Training. In more recent times the truth has become evident that speech is a vital force in life, and that education without it is incomplete.

Home influence has been blamed for much bad speech, for the child first attends school speaking the language learnt and spoken at home, but it should be possible to eliminate this bad speech in school just as numerous other bad habits learnt in the home are frequently eradicated under a good educational system. This applies not only to the homes of financially

poor people, but to children, suffering from over-indulgence, sent to fashionable boarding schools.

The question of tampering with natural speech brings protests from various quarters. We have all read such extracts as: " Don't tamper with our dialect—it is British "; " Keep the language of the home "; " Standardizing speech ruins the natural heritage ". The best judges of such statements are the many who in adult life find their speech inadequate, and realize that the toughest social barrier is speech; also that in business life the person who speaks well has a decided advantage over the one who speaks badly.

Admittedly, some dialect is pleasant to the ear and possesses tune, especially in hilly and rural areas; also, much humour might be lost nationally if dialect were obsolete. The speech of industrial areas can, however, be far from pleasant and tuneful. One suspects that the " Don't tamper " folk are on the right side of the speech fence themselves and would be very annoyed if their own children developed dialect or slovenly speech. As for humour, if dialect were entirely eliminated—a most unlikely possibility—the humourist would surely find some other means to amuse.

There must be a basis for what might be called " accepted speech ", and the first ingredient is clearly that it must be a type of speech understood by all or most people; also, for preference, that it should be pleasant to the ear. This last proviso, however, raises awkward questions, e.g. " Whose ear?" If we tried to take an imaginary mean average of pronunciation, which seems fair enough as a basis, the result would firstly be disputed, and secondly not accepted by everyone. Fortunately, there is already in existence a type of speech, allowing a five to ten per cent variety of pronunciation, which fulfils requirements for accepted speech. Radio announcers and actors are representatives of accepted speech, and yet both of these illustrate that accepted speech is neither rigid nor standard. From the radio stations of Northern Ireland and Scotland there come good types of speech that still retain their

national characteristics, and not all actors speak as if turned out of the same mould. In short, this speech embraces personal characteristics and individuality, without what might be termed solecisms.

The aim in Speech Training is clearly a move from extreme forms of pronunciation towards this accepted speech so that a more uniform type may be available to all. With this in view this book is arranged in easy stages to cover tuition throughout the schools, from Infants and Primary pupils to 17–18 year old pupils in Secondary Schools. The teacher must use discretion in the speed of progress and the number of exercises to be introduced in each lesson, by considering the length of the lesson and the mentality of the individuals.

The scheme for Infant and Primary pupils is intended to stimulate a personal interest and eradicate faults in speech. An active class increases interest; a class constantly in a sedentary, or in fact in any one position, creates dullness, so it is suggested that the exercises should be used in a variety of positions. Voice, speech, and breathing, without technicalities, form the basis of this early training, followed by choral speaking, verse and prose reading, free movement, and drama.

This graded teaching continues throughout early life until the Secondary School stage is reached, when the work that is set bears in mind the needs of adult life ahead. Boys and girls about to leave school should be able to express themselves easily and fluently both in conversation and, if need be, on a public platform. It is also very necessary that those leaving school should be able to make a suitable impression, during interviews, on possible employers. The discussion group has proved itself an important department of Youth Movement activities, and it is well that discussion and free expression by word should enter more into the education of the 14–18 age group. The essay test of English is necessary and good to a point, but in itself essay writing does not necessarily build fluent speakers; in fact, the common criticism of essays as too rhetorical, and of speeches as too prosy, illus-

trates how lacking in harmony these two expressive subjects are at times. The two can, however, be used, the essay in the English class, and the speech in the Speech Training class, eventually to the advantage of both.

All classes teaching suitable subjects in Secondary Schools —English, History, Divinity, etc.—should co-operate in Speech Training by encouraging viva voce answers, and self-expression of views in good rhetorical English. In any of these classes, when debate, discussion, etc., takes place, use can be made of the chart scheme which has been originated by the author to cope with the need for order and arrangement in speeches. The scheme is unique in that every type of speech can be erected on this skeleton construction to the advantage of speaker and audience. The essay, too, in any of these classes, can also be built on the same construction.

Wherever instruction towards good speech is given, however, it must never be impressed upon pupils with defective speech that they are different from other children, or the result may be complexes, dread, fear, etc. A happy class will usually be devoid of such problems, but some pupils are more sensitive to personal criticism than others and need a gentler approach than bald correction. In such cases the wise teacher will take advantage of collective work in class teaching and try to eliminate the faults in the speech of the more sensitive child by giving instruction regarding them to the class as a whole.

## DISCIPLINE AND SELF-EXPRESSION

The Speech Training class should encourage free expression and consequently the question of discipline must be carefully considered.

Rigid discipline makes teaching easier for the teacher, but the restriction caused by such discipline can hardly be expected to encourage free self-expression. Fear and free expression are poor companions, but in the past large classes in routine subjects probably necessitated suppressive measures and children took corporal and other punishments as a matter of course. Many, indeed, who suffered even enjoy boasting about their own sufferings, imaginary or otherwise, and will say, " and very good for us, too ". It is usually found, however, that these people do not advocate the same treatment for their children. If, on the other hand, we examine the opposite extreme, the undisciplined, out-of-hand class, we find clearly that little progressive work can be done in such classes either of a self-expressive nature or of any other kind.

Somewhere between these extremes, however, there lies what might be called " a discipline of interest ", a personal discipline engendered in the pupil by enjoyment of the work in hand, and a pride in doing the work well. This perhaps smacks of idealism, but surely it is well to have ideals in mind rather than plod the accepted road of a past generation. Some teachers are born to create this discipline of interest in their classrooms and thus are very fortunate people; others find it difficult to instil into their pupils, and some general hints might be of considerable help to them and to those preparing to teach. More particular views will be given as the book progresses.

The Speech Training class has the advantage of team work, which should be encouraged. The class can be divided into groups, and the spirit of upholding the group can be introduced at a very early stage in the exercises and games suggested. In drama, choral speaking, and debate, especially, the team spirit is essential, and the advantage of stimulating this right from the beginning will be realized to the full. In addition to cultivating the team spirit the teacher should avoid certain negative approaches. All classes contain good, bad, and indifferent students, that is, positive and negative pupils. Much harm can be done in teaching generally by acclaiming the good and moaning over the bad, and so creating in the minds of the latter the impression that they are " duds ". A child very quickly accepts the title of " dud " and lives up to it, taking no interest in the work and becoming a nuisance and a buffoon to the class and teacher. The ability to cope successfully with the more backward half of a class belongs to those who teach in the truest sense, in contrast to teachers who interest themselves only in the clever pupils.

Another feature of the Speech Training lesson is that it should be made as unlike other class lessons as possible. Dull, dry methods of imparting fact should be dispensed with, and the child mind should instead be encouraged to arrive at the fact through suggestion and application whenever possible. Personal and original thought must be stimulated in the pupil as early as possible. For " Do it this way " there must be substituted, whenever possible, " How would you do it?" Such guidance towards answers by reasoning, explanation, and demonstration is preferable to factual teaching, for even if the process takes a little longer, its effects are more lasting. In the first lesson, for example, some little time and trouble may be required before the question " What makes voice?" obtains the correct answer, " Breath ". Nevertheless this is infinitely preferable to superimposing one's own adult views upon a child, for such a method is contrary to the individual development, which is our aim.

Some of the exercises to stimulate the class will probably create amusement, and the question arises, " Can laughter be allowed in class?" A better way of approaching the matter would be to ask, " Dare we quell the free expression of feelings in a self-expression class?" The answer is, of course, " No ", with this qualification—the laughter itself should be turned into an exercise, for natural laughter is difficult to attain when acting a part. A teacher should always be ready to laugh with the class, not at the class or at any particular member. Ridicule and laughter are entirely apart.

A further point for the teacher of Speech Training to note is that the work in class should tend towards self-government, and that the children should consequently be encouraged to criticize their own and other groups. This leads eventually to the choosing and producing of their own plays, the organizing of debate and discussion groups, and the writing and performing of the pupils' own verse and plays. In this connexion it is well to remember that the art of criticism and good speech is learnt through speaking and not by sitting silently at a desk. An over-voluble teacher produces silent pupils and retards the advance of the class.

Regarding the environment for a lesson in Speech Training, the first matters needing consideration are the type of room and the equipment best suited to the work. The teacher often has little choice, but an adaptable person can make the most even of poor tools. An ideal room should be airy and well lit by natural daylight, and have adequate sitting accommodation. There should be a space for combined class movement, a suitable floor for squatting and reclining, and a blackboard and piano. A well-planned lesson can make good use of such equipment, and do away with continuous sitting at a desk throughout a lesson, on the part of both teacher and pupil. This sedentary position leads to dullness and lack of interest, and it is one of the first duties of the teacher of Speech Training, as indeed of all other subjects, to remember that an active class is a learning class.

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# CHAPTER III

## BREATHING

Although the whole working of the body is a very wonderful process, its natural functions are usually taken for granted. Thus normally our hearts beat, and we eat, sleep, walk, and run without conscious effort. When preparing for some event, however, the running of a race, for instance, it is found that by learning to use the mechanism of our bodies more consciously and more efficiently, we can run faster. So it is with speech. The power which makes speech possible is breath, and of course we have all breathed since birth, without thinking much about it. Like the runner, however, the potential singer or speaker soon realizes that exercises are necessary to attain the good action, management, and control that will produce better results.

In any introductory lesson on breathing, the first question the teacher will probably ask is " How do we take in breath?" and no guidance will be needed towards the answer, " Through nose or mouth." " Which is the better of these two methods?" is the next question that should follow, and it will probably produce the correct answer, " The nose ". The class will possibly find some difficulty, however, when asked " Why?" and explanation will be necessary to make it clear that the tiny hairs inside the nose act as a filter, or sieve, to catch the dust inhaled with the air, and the nose warms the air, before it passes into the lungs. Some of the children will have seen a sieve at home, which will make the explanation real to them.

Exercises should follow this little discussion, after a change of position has been made. If the children have been sitting,

they may now, for instance, stand in a circle round the teacher. These positional changes need to be done quickly and quietly, and are to be considered as part of the lesson in co-ordinating thought, speech, and movement.

If numbers are large and space is restricted, the class can be divided into two alternating groups, one forming the ring and the other acting as a critical audience. Where space allows all the children to form one ring, one or two children can enter the circle and stand by the teacher for critical purposes. The audience, whether a group or individuals, should not be given the impression that it is superfluous, but should realize that it is taking an active part in the work, leading later to class discussion.

This fourfold method of learning, i.e. hearing, seeing, performing, and discussing, overcomes many difficulties if well handled by the teacher, for pupils vary considerably. Some, not many, can hear instruction once and assimilate the required knowledge; others learn quicker by seeing the exercise performed, being good imitators. Others again may seem stupid, but doing an exercise leaves an active impression on the mind. Lastly, discussion may impress when all other methods fail, so a combination of method is liable to appeal even to the dullest mentality.

EXERCISE 1.

*Position*:

   Facing inwards towards teacher.

*Instructions*:

   (i) Breathe out.
   (ii) Breathe in and out in a natural manner.

By observing these performances teachers of Speech and Voice Training are in a particularly good position in their work to discover children who are permanently unable to breathe freely through the nose, and indeed to notice many defects which would otherwise pass unheeded. By bringing

such matters to the knowledge of the medical advisers they may then avert much discomfort in later life to the children concerned.

EXERCISE 2.

*Position*:

Facing outward.

*Instructions*:

   (i) Breathe out.
   (ii) Breathe in (the teacher counting two, one per second)
   (iii) Expel the breath quickly through the mouth.
   (iv) Repeat.

After the exercise has been performed a few times, the class should be rested, either by squatting or reclining on the floor. The exercises can then be discussed and the pupils guided to the criticism—" Raising the shoulders when inhaling is wrong ". The following exercise pays particular attention to this fault, namely clavicular breathing, and is designed to check it.

EXERCISE 3.

*Position*:

Half the group standing behind the other half, the rear rank placing hands on the lower side ribs of the front rank.

*Instructions*:

   (i) Front rank breathe out, the lower ribs, lightly pressed by the hands of the rear rank, sinking inwards.
   (ii) Front rank breathe in through the nose, the lower ribs extending outwards against the light pressure of the holding hands (the teacher counting three, one per second).
   (iii) Front rank breathe out quickly through the mouth, the ribs returning to original position, pressed by hands.
   (iv) Repeat.

The similarity between the action of the hands here and in using a pair of hand bellows might be mentioned. The

ranks should, of course, alternate in this and similar exercises, and the audience, if there is one, take turns.

Following this exercise a short talk, in simple language, on the reason for lower rib expansion is necessary. The shape of the chest should be drawn on the blackboard, attention drawn to the bony structure of the ribs, and the similarity in shape to a bird cage pointed out, the upper part being narrower than the lower. Answers can then be elicited from the class leading to the fact that it is more comfortable to expand at the broader, i.e. the lower, part of the chest, than at the higher and narrower part.

Discussion should follow, leading up to the difference between silent breathing and the breathing necessary for phonation. The teacher might demonstrate by singing a sustained note, or speaking a sentence, and then by breathing out without phonating. Better still, the pupils themselves can also demonstrate in like manner. The class, with guidance, will then come to the conclusion that the breath is emitted more slowly when sound is made, compared with the sudden expulsion of breath when not phonating; also that, when a person breathes normally, very little, if any, rib movement takes place.

The next breathing exercise aspires to the control required for singing and speaking purposes.

EXERCISE 4.

*Position*:

Standing in a circle.

*Instructions*:

(i) Breathe out.
(ii) Breathe in through the nose (the teacher counting two).
(iii) Breathe out through the mouth slowly (the teacher counting five).

This exercise can be varied by the rib holding mentioned in Exercise 3, the pupils being told to note the slow descent of the ribs for the out breath.

EXERCISE 5.

*Position*:

Standing in a circle.

*Instructions*:

(i) Breathe in quickly through the nose.

(ii) Breathe out slowly through the mouth.

These exercises can then be practised by the class circling round the teacher in marching time, the steps setting the time for the breathing. Although the term " marching " has been used to give the time required for breathing, the action should consist of walking, using heel and toe, and the weight passing evenly through the foot from heel to toe. Slovenly walking should be checked and an easy, upright carriage attained. Flat-footedness and awkward carriage may be detected and should be reported to the right quarter for correction. Walking should also be practised apart from the breathing exercise.

EXERCISE 6.

*Position*:

Standing in two ranks, rear rank holding lower ribs of front rank.

*Instructions*:

(i) Breathe out.

(ii) Breathe in, the lower ribs expanding (the teacher counting four).

(iii) Breathe out, keeping the lower ribs pushed outwards (the teacher counting six).

(iv) Repeat.

This is the speaker's and singer's breathing action, the ribs remaining expanded, and the upper part of the abdomen, between the two lowest points of the chest, protruding for the in breath, and sinking for the out breath. This " soft spot " takes over much of the control of breathing, and its action can be felt by placing a finger on the spot. The expanded ribs give support to voice in contrast to the collapsed

ribs, and the psychological effect of a chest well expanded, to a speaker or singer, cannot be over-estimated.

EXERCISE 7.

*Position*:

Standing in a circle facing outward from the teacher.

*Instructions*:

   (i) Take a few steps.
  (ii) Pick an imaginary flower.
 (iii) Smell it and slowly exhale.
  (iv) Repeat.

Graceful movement and pleasant facial expression should be encouraged in the children when smelling the flower.

These breathing exercises should be interspersed, according to the teacher's inclination, with the voice and speech exercises which follow in the next chapters. Variety of lesson should be constantly in the teacher's mind, and before interest flags, a change should be made to another branch of the subject.

## The mechanism of breathing.

In the teaching of breathing to young children as few technical terms as possible should be used, the main point being to eliminate incorrect breathing action and put good breathing into practice through frequent exercises. In the case of older pupils, however, some attempt should be made by the teacher to give an understanding of the action of breathing and the reason for the exercises, and a knowledge of certain technical terms is here indispensable. The following summary provides sufficient material for this purpose.

Within the cavity of the chest, or thorax. are two lungs, spongy in substance and cone-shaped, the narrow end of the cone pointing uppermost. These lungs are passive, that is, they require an active agent or agents to do the necessary work for filling the lungs with air. One such agent is the

diaphragm muscle or midriff, a strong muscle separating the chest from the abdomen and terminated by, and attached to, the side ribs at each end.

In repose, that is, when breath has been exhaled, the diaphragm is in a dome-shaped position to the abdomen. When inhaling, the dome descends or flattens itself, and this action of pressing down upon the abdomen results in a slight protrusion of the " soft spot " immediately below the breast bone. The lower ribs then expand with an outward and upward movement, the " soft spot " ceasing to protrude, and even sinking slightly as the ribs expand. The muscles which help to raise the ribs are the outer-intercostal muscles. (*Costa* = a rib, in Latin.) When exhaling, the diaphragm rises to its original dome shape, the " soft spot " sinks and the ribs return to their former relaxed position, the inner-intercostal muscles being in action.

The controlled out breath for singing, etc., requires the ribs to be maintained in the expanded position, throwing more responsibility for control upon the " soft spot ". This expanded position of ribs when exhaling is termed " rib reserve " in Dr. Aikin's book *The Voice*. Another term in common use, mentioned in *Sound and Sense* by Wilton Cole, is " abdominal press ", which represents the pressing upward of the abdomen as the diaphragm rises to its dome-shaped position when exhaling. A sensible and comprehensive term for correct breathing is " central breathing ". The term " diaphragmatic breathing " is not helpful, as any kind of breathing, correct and incorrect, requires diaphragm action.

This short account of the lungs and the mechanism of breathing throws light upon the breathing exercises, the holding of the lower ribs by the hands, etc. A connecting link is now necessary between lungs and vocal cords.

A pipe, called the bronchus (*pl.* bronchi), leads from each lung to the windpipe, or trachea, contained by cartilaginous rings. On the topmost ring, the cricoid cartilage, stands the larynx, enclosed by the thyroid cartilage, a V-shaped box.

The protruding part of this voice box, as the larynx is commonly called, is seen in the front part of the neck below the chin. Two cords, folds, or bands, made of elastic tissue, stretch from the front towards the rear of the larynx, about $\frac{3}{4}$ in. in length. Viewed from above, i.e. looking down the neck, these cords are $\wedge$ shaped when vocal sound is not being emitted, the pointed end of the $\wedge$ being at the front of the larynx. In phonation the cords approximate and resist the breath, which vibrates the cords, thus making vocal sound. Former vocal theorists have suggested the existence of a valve under the vocal cords which aids their action. They have suggested, too, that the false vocal cords, which lie above the vocal, or true, cords, close and take an active part in phonation. More recent vocal and physical research, however, disprove these theories.

Much of vocal training concerns the perfect approximation of the cords and the breath pressure applied to them for vibration purposes. On the one hand, if the cords do not meet accurately, breath escapes through them, causing what is known as the vocal fault, breathy tone. On the other hand, if the cords are jammed together, greater pressure of breath will be applied to vibrate the cords, resulting in a hard type of quality. Between these extremes lies a fine adjustment of cords and the correct amount of breath pressure applied, which produces good vocal quality. With the aid of the laryngoscope, the vocal cords can be seen in action, and in the *National Geographic Magazine* for March 1947 there appears the reproduction of a photograph of a movie high-speed " Fastex " camera " shooting " the cords in action. The teacher can dispense with such devices, however interesting and helpful they may be, for the test of vocal quality is the ear.

# CHAPTER IV

## ARTICULATION

In voice and speech training so much is dependent upon the control and activity of lips, tongue, and jaw, that, early in the training, exercises are needed for these vital parts whose original function was for eating and not for speaking. The following exercises will give the class general preparation in acquiring loose jaws, and active lips and tongues, before any detailed study of the separate vowels and consonants is undertaken.

EXERCISE 8.

*Position*:

Sitting or standing, lips lightly together.

*Instructions*:

(i) Open the mouth as wide as possible.
(ii) Close the lips, i.e. perform silently the action of saying " mahmah ".

This is a physical training exercise requiring a stretching of the jaw. There may be complaints of a creaking or clicking of the joints near the ears, which reveal the need for such exercises, but, for these cases in particular, the exercise need be performed a few times only. A rest should then be given before further practice. Hand mirrors will be found helpful.

EXERCISE 9.

*Position*:

As in Exercise 8.

*Instructions*:

(i) Protrude the lips as if saying an exaggerated " oo ".

   (ii) Form an exaggerated " ee " vowel, trying to reach the ears with the corners of the mouth respectively, the teeth clenched.

   (iii) Repeat.

There is usually a lack of movement in early stages, a " dead " spot, which with practice becomes active, revealing itself in the cheeks.

EXERCISE 10.

*Position*:

   As in Exercise 8.

*Instructions*:

   (i) Protrude the lips to " oo " as in Exercise 9.

   (ii) Open the mouth wide, stretching downwards and sideways as if saying " air ".

   (iii) Repeat.

Both positions should be exaggerated and the mouth well stretched for the second one.

EXERCISE 11.

*Position*:

   As in Exercise 8.

*Instructions*:

   Combine Exercises 9 and 10 with the sequence " oo " (Ex. 9) —" air " (Ex. 10)—" ee " (Ex. 9).

Care should be taken to see that the upper lip is raised in the sequence " ee " to " oo ". The stiff upper lip is often responsible for indistinct articulation. This can be shown to the child by making him hold his lip still with a finger while speaking, and noting the improvement in speech when the finger is removed.

Together with mouth, lips, and jaw, the tongue is a most important factor, not only for articulation purposes, but also in producing quality of voice. A large, unwieldy, or, on the

other hand, a puny tongue, needs exercise to attain normality in size, and agility to perform the rapid movements necessary for speech. The tongue, from a vocal aspect, has to adopt some very definite positions and be pliable and under control according to need, for much tight, hard, restricted quality of voice is caused by too rigid or too unruly a tongue. Many faulty consonant sounds are also the direct result of feeble tongue action, e.g. " s ", " t ", " th ", " r ", etc.

EXERCISE 12.

*Position*:

  Wide-open mouth.

*Instructions*:

    (i) Protrude the tongue as far as possible beyond the lips.
    (ii) Pull the tongue back into the mouth.
    (iii) Repeat.

There is a tendency to close the mouth in (ii) when the tongue is pulled back. This is contrary to the independent tongue action required; the mouth must remain open throughout the exercise. Some pupils have great difficulty in putting out the tongue, for it seeks support from the lower lip. With practice the tongue can work independently.

EXERCISE 13.

*Position*:

  Wide-open mouth.

*Instructions*:

    (i) As Exercise 12, but catch the tip of the tongue on the lower teeth when protruding. This results in a bending of the tongue.
    (ii) As Exercise 12.
    (iii) Repeat.

Bending the middle of the tongue exercises a weak spot in this organ, and the pupil also becomes tongue-tip active and conscious with the pressure against the lower teeth.

EXERCISE 14.

*Position*:

Wide-open mouth.

*Instructions*:

(i) Protrude the tongue beyond the lips.
(ii) Raise the tongue tip to the inside of the upper teeth.
(iii) Slide the tip along the roof of the mouth towards the throat.
(iv) Repeat.

Much difficulty occurs in maintaining the open-mouth position when performing (ii) and (iii). The exercise is the basis of sounds made by contact of tongue tip and palate (i.e. the roof of the mouth), and helps to avoid " tsee " for " tee ", " tshoon " for " tune ", " axe " for " acts ", etc.

EXERCISE 15.

*Position*:

Wide-open mouth.

*Instructions*:

(i) Circle the tip of the tongue round the inside of the mouth, left to right.
(ii) Repeat, circling from right to left.

EXERCISE 16.

*Position*:

Wide-open mouth, tip of tongue lightly contacting bottom of lower teeth.

*Instructions*:

(i) Raise the back of the tongue as if to form the " g " in " gave ".
(ii) Lower the back of tongue, i.e. make the tongue movement necessary in saying " gah ", the tip of the tongue remaining in the described position.

EXERCISE 17.

As for Exercise 16, but making the sound " kah ".

The two last exercises are for the base of the tongue, working in conjunction with the soft palate, i.e. the back of the roof of the mouth. The control of these organs is important, not only for articulation purposes but also for producing good quality of voice. An uncontrolled tongue root, unable to adopt correct positions for vowel sounds, produces nasal or guttural and throaty tones, most unpleasant to the ear.

## BASIC VOWEL SOUNDS

" What a beautiful speaking voice!"

Class discussion on the vowels may well be opened by some such remark as this and some interesting views then elicited as to what are the essentials of a good speaking voice. The class will thus gradually be led to the discovery that however accurately and neatly the consonant sounds are articulated, speech can be, and often is, still unpleasant to the ear. To prove this they might be asked to sing the words " rest ", " right ", " hat ", " hut ", " sword ", to ascertain which part of each word is the most sustained, and they will soon find out for themselves that in each case it is the vowel sound. It can then be shown that in speech this sound, although sustained to a lesser degree, also forms the main character of words, and consequently a beautiful voice must have good vowel production as its basis. (Certain consonant sounds, e.g. " l ", " m ", " n ", " w ", etc., can be sustained, too, but these will be considered later.)

Even the youngest school children are interested in how and where vocal sound is made if the explanation is put into terms which they understand. The later breathing exercises have shown them how the output of breath is controlled, and now a further step forward can be taken to reveal why this control is necessary for speaking and singing purposes. The explanation, however, especially for younger children, should be a very much simplified version of the more technical explanation given at the end of Chapter III. The larynx can, for example, be called simply the voice box, the cords can be likened to two pieces of elastic, and the latter can actually

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be used and made to vibrate to show what happens when the cords resist the breath.

In early stages of training the teacher's ear checks any fault in the pupil's voice and in doing so trains the pupil to listen to his own voice and check any fault. No one hears his own voice as others hear it, as a visit to a recording studio will prove, but the pupil retains in mind what the teacher says is good quality and learns how to eradicate faulty tones, until finally his own ear alone becomes his teacher. The ear, becoming acute to vocal fault, is very keen and intolerant of impurities, hence the most critical audience is one composed of young pupils who have had some training in careful listening.

This next group of exercises is for producing quality of voice.

EXERCISE 18.

*Position*:

> Standing in an erect but not stiff attitude, the lower jaw hanging loosely, teeth ¾ in. apart, the tongue lying comfortably along the floor of the mouth and the tongue tip lightly touching the lower front teeth.

*Instructions*:

> Say the vowel " ah ".

There will probably be various types of sound produced, pointing to incorrect mouth and tongue positions, e.g. mouth partly closed, tongue pulled back, stiffened, or raised. A more uniform vowel is produced as these faults are eliminated. The teacher can detect individual fault the more easily if the class circles round him slowly while saying the exercise.

EXERCISE 19.

*Position*:

> As in Exercise 18.

*Instructions*:

> (i) Say the vowel " ah ".
> (ii) Sing the vowel " ah " to a note in pitch about E flat to G.

This is both a listening and a vocal exercise. Many young children lack an ear for music, and the earlier this co-ordinating of a note played on an instrument with a vocal note begins, the fewer tone-deaf, out-of-tune adults there will be. Accuracy of pitch cannot be expected at first, and the quality of voice is likely to be forced and breathy. In such cases it is best to ask for less and less quantity of sound, that is, softer and softer singing, until quality peeps through the haze in the form of a pure flute-like tone. This reduction of sound and breath pressure is essential for good vocal quality; it is the first attempt towards controlling the output of breath accurately by the resisters (vocal cords).

The class now learns to pass from the basic vowel " ah " to other vowels.

EXERCISE 20.

*Position*:

As in Exercise 18.

*Instructions*:

(i) Say the vowel " ah " as in Exercise 18.
(ii) Say the vowel " aw " as in " hawk ", the tongue remaining in the same position as for " ah ", the lips moving very slightly towards the " aw " vowel.

This transition from " ah " to " aw " is the easiest transition and there should be no hiatus in passing from one vowel to the other.

EXERCISE 21.

*Position*:

As in Exercise 18.

*Instructions*:

(i) Say the vowels " ah "–" aw " as in Exercise 20.
(ii) Say the vowel " oh ", the tongue remaining in the " ah " position, the lips moving slightly, the quality pure, on a reduced breath pressure.

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The " oh " vowel in these exercises should be a pure mono-phthongal sound, i.e. the same sound from start to finish and not a combination of " oh "–" oo ". A keen ear should hardly be able to detect when one vowel is passing into the next in all these vowel exercises.

EXERCISE 22.

*Position:*

As in Exercise 18.

*Instructions:*

(i) Say the vowels " ah "–" aw "–" oh " as in Exercise 21.
(ii) Say the vowel " oo ", the tongue as before, the lips moving slightly towards the " oo " vowel, but still apart.

When the lips almost contact for the " oo " vowel, quality suffers, but when taken as a modified form of " oh ", the tone remains free and unrestricted.

EXERCISE 23.

*Position:*

As in Exercise 18.

*Instructions:*

(i) Say the vowel " ah " as in Exercise 18.
(ii) Say the vowel " ur " as in " hurt ", the tongue tip remaining in contact with the lower front teeth, but a slight mid-tongue rising taking place.

EXERCISE 24.

*Position:*

As in Exercise 18.

*Instructions:*

(i) Say the vowels " ah "–" ur " as in Exercise 23.
(ii) Say the vowel " ay " as in " pay ", with both a slightly relaxed mouth position and a slightly increased rising of the back part of the tongue for the " ay " vowel, which remains monophthongal (one sound), avoiding " ay "– " ee " at this stage.

The slightly relaxed mouth position for " ay " overcomes a possible rigidity of lips, causing tightness which affects vocal quality. See also remarks on quality (page 18).

EXERCISE 25.

*Position*:

As in Exercise 18.

*Instructions*:

(i) Say the vowels " ah "–" ur "–" ay " as in Exercise 24.
(ii) Say the vowel " ee " as in " meet ", lips a little more relaxed, back of tongue in a slightly higher position for " ee " vowel.

A purer quality is sometimes acquired with the " ee " vowel if the tongue tip is drawn back very slightly from the bottom front teeth. This vowel is, on the whole, the most difficult to sing, as the speech " ee " in common use is contrary to good quality, being often tight, pinched, and hard in quality. If this difficulty persists, it is wise to base the " ee " for vocal purposes on the French " u " as in " tu ", or the German " ü " as in " flügen ".

Throughout these vocal exercises, the vowel sounds are acquiring a rounder, more resonant and carrying quality, which with practice leads to easier delivery when speaking, and the tongue is learning to position and shape itself for good quality of voice. The range of notes can be extended from middle C to B, singing softly. This range of notes should suffice for most speaking purposes, but there is no reason why the voice should not be practised for a range of two, or nearly two, octaves from middle C on various single vowels, to the advantage of speech and voice.

To avoid any sign of forcing there are two good rules to follow:

(*a*) The higher the note in pitch, the more softly it should be sung and the less breath pressure used.

(*b*) The higher the note, the more openness and freedom should be felt in mouth and throat.

We have so far practised the easier vowel sequences, the tongue movement, for instance, in passing from " ah " to " ur " being slight. The transition is more difficult, however, from " ah " to " ay ", and " ah " to " ee ", as a greater positional tongue alteration takes place. Improvement will take place, however, as the following exercises are practised.

EXERCISE 26.
   " ah "–" ay ".

EXERCISE 27.
   " ah "–" ay "–" ee ".

EXERCISE 28.
   " ah "–" ee ".

EXERCISE 29.
   " ah "–" oh "–" ay ".

EXERCISE 30.
   " ah "–" oh "–" ee ".

Care must be taken to see that the teeth are apart for the " ay " and " ee " vowels. As these vowels improve in quality, it is found that there is a groove down the middle of the tongue formed by the sides of the tongue being raised. Such mechanical action, if explained to young children, may cause tightness of tongue and defeat the objective; good quality of voice judged by ear is the best guide to good action.

# VOCAL FAULTS AND VOICE REGISTERS

The exercises in the previous chapter, if carefully practised, overcome vocal faults. The teacher, however, like the doctor, should be able to diagnose faulty action, and understand cause and cure to remedy error quickly. The ear is the teacher's guide, for every faulty vocal sound heard signals in time to the brain the cause of the error. The vocal faults are here tabulated.

## Breathy tone.

*Cause*: The vocal cords are not approximated with that perfect folding together which is necessary for pure quality, and consequently some breath escapes between the two cords. This produces a tone in which a mixture of voice and escaping breath is detected instead of a pure vocal quality.

*Cure*: Say or sing softly short staccato notes, first to the vowel " ah ", and later to the other vowels, the tongue in the position previously described for the vowels. There must be no forcing of the voice, and the pitch should be within easy range. A clean sound should be the aim.

## Throaty and guttural tone.

*Cause*: An unruly tongue is responsible for these faults and there are several ways in which it may be to blame. (i) The tip of the tongue may rise and the root of the tongue lower its position. (ii) The tip of the tongue may draw back from its contact with the lower teeth, and the tongue stiffen or become rigid. (iii) The root of the tongue may rise towards

the soft palate. Each of these positions has its own particular sound, and by it, with practice, the teacher can detect the fault and apply the cure. Consonant sounds formed by the tongue and the roof of the mouth tend towards throatiness in production, e.g. " l ", " g ", " k ", in words such as " law ", " garden ", " car ", when the tongue is apt not to return to its normal position for the vowel sound.

*Cure*: Practise " lah ", " gah ", " kah ", with exaggerated tongue action.

## Nasal tone.

*Cause*: The back of the tongue lies high in the mouth so that too much tone is deflected into the nasal cavities and not enough into the mouth, the entrance to the mouth being partly blocked by the tongue. Thus the mixture of mouth and nasal resonances which supplies the perfect ring or timbre for voice is prevented. Nasal tone may also be due to a low-lying soft palate which will allow more tone into the nasal cavities than is good for quality of voice. The pharynx, or the hollow in the neck, in addition to its own value as a resonator, deflects the voice into mouth and nasal cavities.

*Cure*: Practise exercises to obtain a lower position of the root of the tongue, e.g. form the sounds " gah " and " kah " in which the tongue root rises and falls. Practise also the following exercise to increase the movement of tongue and soft palate, and arch the latter. (i) Say or sing " ah ", followed by a breath through the nose, the mouth remaining open. (ii) Repeat " ah "-breath, " ah "-breath, etc. If this exercise is performed before a mirror, the scissor-like action of tongue and soft palate is visible.

Note that nasal tone must not be confused with nasal resonance, which represents the correct use of the nasal resonators.

## White voice.

*Cause*: Insufficient use of the nasal resonators, so that a colourless type of voice is produced lacking in ring or timbre.

*Cure*: Practise the humming exercises described later in Chapter X.

## Tremolo, vibrato, or shake in the voice.

*Cause*: Defective breathing.

*Cure*: The breathing and voice exercises previously given.

## Metallic or hard vocal quality.

*Cause*: Forcing the voice by attempting to speak or sing too loudly before the vocal parts are sufficiently prepared by training.

*Cure*: The vowel exercises in Chapter V sung very softly.

## Shock of the glottis.

*Cause*: The glottis is a term meaning the space between the vocal cords, and the faulty " shock " is caused by the cords jamming tightly together and thus resisting breath abnormally, instead of allowing the breath gently to vibrate the cords.

Note that there is little doubt that the old masters meant by the term " shock of the glottis " a clean beginning to the singing of a note, but that this clean beginning developed in less capable hands into a faulty and unpleasant " shock " which was never intended. Hence the term " shock of the glottis " is now considered as representing a faulty action, the correct clean beginning to a note being described as " the stroke of the glottis ". Compare also " shock of the glottis " with " glottal stop " in speech (see Chapter IX).

*Cure*: Soft, pianissimo, singing of short, staccato notes (vowel " ah "), followed by more sustained notes having a clean beginning without any shock.

## Registers of the voice.

The word "register" is often used loosely (e.g. "He speaks, or sings, in a tenor register"), but technically the term has a more definite meaning, and teachers of higher age groups may be interested in further facts about it, for the questions of older pupils are searching and it is well to possess such knowledge.

There are three recognized registers used in the singing voice, namely, chest, medium, and head registers, their use resulting respectively in the chest, medium, and head voices. The shorter range of voice needed for speech purposes does not extend to the full compass of the three voices, but the more notes under control, the greater the possibilities of the speaker or actor.

A register depends upon action of the vocal cords. The chest register is the lowest in pitch of the three, and mechanically requires the least amount of vocal-cord tension, or stretching; the head register, the highest in pitch, needs the greatest tension. The following is a quotation from the Bell Telephone Laboratories report on photographic research into vocal-cord action. "At the lowest pitches which the subject is able to produce, the folds [1] appear quite free or loose as though the muscular tensions were small. Vibration takes place throughout a considerable depth, from above down toward the trachea.[2] At extremely high pitches only the edges of the cords nearest the glottis (as the slit between the cords is called) are seen to vibrate, resulting in a slight change in width of the opening."

Between these extremes the medium register has more tension of cords than the chest register, and less than the head register; also, whereas the chest register has a deeper and wider vibration of cords, for the medium the vibration is more concentrated on the inner edges of the cords.

The change of mechanism when passing from one register

[1] Vocal cords.          [2] Windpipe.

to another, i.e. the change of register, is apt to cause what is termed a " break " in the voice. The heavier classes of voice, bass and contralto, suffer most from breaks, the lighter voices, tenor and soprano, least. Forcing the voice aggravates the fault, and the basis of cure lies in soft, pure vocalizing, on a small breath pressure, beginning at the easy pitch of voice, and gradually extending the range of notes, as advocated in Chapter V. Men use the chest voice for speech, women mostly chest, sometimes passing to medium.

The aim of voice training is the production of a perfectly controlled uniform voice throughout the whole compass, with no audible change of mechanism. It is advisable not to stress vocal breaks in teaching, or these may develop where none exist. The most blatant example of a break occurs in the yodel, an alternation from the chest voice to the falsetto deliberately accentuating the break.

## CONSONANT SOUNDS

The difference between vowel and consonant sounds can be discovered by a class of children, or at least the class can be guided into such an answer as: " The consonant sound is restricted by lips, tongue, teeth, etc., in formation; the vowel sound is free and unrestricted."

The organs which help to form the consonants are known as the " articulative organs "; these are the tongue, teeth, lips, gums, and palate (soft and hard). All these parts, except the last, will be recognized by the smallest child, but it will need to be explained that the palate is the roof of the mouth, the front part (towards the upper teeth) being hard, and the back portion soft. This can be satisfactorily realized by touch.

Practice in consonant sounds should be given on the following lines.

EXERCISE 31—(" b ").

A bónny black báby in a bíg brown báth.

The above sentence should be repeated by the class several times. All such sentences should be said rhythmically, stress being laid on the accented syllables as marked, and the teacher at first tapping or beating time. This leads eventually to the pupils themselves beating time, and later to a group leader setting the rhythm without beating, and further towards the rhythm and co-ordination of choral speech.

The class should then be asked which is the outstanding consonant in the above sentence and how it is formed. The answers " b " and " with the lips " will soon be received. Meanwhile the lack of lip movement on the part of some

EXERCISE 32—(" b ").

Báffled by a búsiness man who bárgained by the bánk.
A bráve bold bóy was búried ·in the bóg.
A básket of banánas was bálanced on his héad.
Who bóasts of buying bréad in the bláck márket?
Building his bíg bóat besíde the báy.

EXERCISE 33—(" p ").

Pám picks prímroses and pánsies in the párk.
The plánts arrived by párcel post at 3 p.m.
Púll the píne cones with a páir of plíers.
Púre and príceless are the frúits of pérfect understánding.
Píty the poor béggar in the pátched cóat.

Good lip and jaw action is necessary and the class should
be encouraged to invent further sentences for exercise.

EXERCISE 34—(" m ", " w ", " wh ").

Mémber of Párliament for Márket Dráyton.
Wílful Wíllie wínds his fáther's wátch.
Whére the wind whíspers, whístles, whírrs and whínes.

Pupils will probably recognize that " wh " is aspirate and
" w " vocal.

The next group of consonants, labio-dentals, is made with
the lower lip contacting the upper teeth, i.e. " f ", " v ", the
former being the aspirate, the latter the vocal sound.   Both
need attention.  The pupils should be encouraged to raise the
lower lip to a position slightly *behind* the upper teeth, instead
of just contacting; this results in a cleaner sound.

EXERCISE 35—(" f ", " v ").

Fífty-five fóreigners in a Frénch frígate.
For ónce in a wáy the físherman fáiled.
Fórtune fávoured the fíckle philósopher.
The víxen was trápped in the víllage váult.
The advántage of a váried óutlook was óbvious.
Séen from a váluer's váluable point of víew.

The next consonant group, lingua-palatals, " t ", " d ", " l ", " n ", " r ", is formed by the tip of the tongue contacting the hard palate (the roof of the mouth immediately behind the upper teeth). The first needs particular attention in most localities, and the following exercise should be practised in order to ensure the pure " t " sound as distinct from the " ts " sound, as at the end of the word " visits ".

EXERCISE 36.

(i) Open the mouth.
(ii) Raise the tip of the tongue to the hard palate, about $\frac{1}{8}$ in. behind the top front teeth.
(iii) With the teeth remaining $\frac{3}{4}$ in. apart, say the letter " t " (tee), the tongue tip being released from the hard palate and making a neat explosive sound.

There is usually a tendency to close the teeth when the sound is being uttered, but this is the important moment for the teeth to be apart, otherwise the objective, i.e. a clear " t " sound, is not attained. If there is any sign of " ts ", or " tsh ", either the tongue tip is too closely approximated to the upper teeth, or the teeth have approximated. The following will help to overcome the difficulty at the beginning of words:

EXERCISE 37—(" t " (initial)).

Típtop tíme with Tím's tame tórtoise.
Tíck-tock wént the old tímepiece.
Tálking títtle-táttle to twó típsters.
Tóasted tomátoes and tóngue for téa.
Tíns of tóffee are too góod to be trúe.

The final " t " likewise needs attention and can be purified in the following sentences:

EXERCISE 38—(" t " (final)).

The wést wind blóws in wet wéather.
White as a líly she sát on the séat.
Whát is the mátter? They mét at the méet.
The síght of lánd at níght delíghts.

No exaggeration is needed; a light pure " t " should be encouraged in " west ", " white ", " what ", " sight ", etc.

The initial " t " in " tube ", " tune ", " Tuesday " needs reference, because so many people change the sound of this " t " into " ch ", e.g. " choob " for " tube ". Practice should therefore be given in the pure " t " followed by a " y " sound, e.g. " tyoon ", " tyoob ", " Tyoozday ". This is perhaps too pedantic for general use, but if such practice eventually reduces some of the substituted " ch " sound it will have fulfilled its purpose. Sentences including these words will help :

Exercise 39—(" tu ").

Túnes línger in the mínd.
Túbes of tóothpaste for sále.
Túesday is the búsiest dáy in the wéek.
He wéars a new túnic each Túesday.

A group of words having " t " as an intermediate sound can next be discussed, e.g. " feature ", " nature ", " future ", " mixture ", " picture ", " fixture ", " virtue ". A common pronunciation of these is " feecher ", " naycher ", etc., and here again the teacher, without being too pedantic, must offer correction. Surely the limit has been reached when we hear, " I'm going to the pichers ", meaning apparently the cinema and not buckets or baseball bowlers!

When dealing with this group of words reference is also necessary to the pronunciation of the ending " ure ". This is a neutral vowel sound sometimes described as indefinite, or obscure. The English language is inundated with examples of this neutral vowel, which occurs always on an unaccented or unstressed syllable. Examples occur in the " a " of " about " " aside ", " around ", " across "; in the " e " of " accident ", " latent ", " smallest "; the " er " of " master ", " painter "; the " or " of " actor ", " author ". These examples show that any vowel can be neutral; in fact as the speed of speech increases, more vowels become neutral. The " o " in " of "

and " a " in " as ", " u " in " but ", etc., quite correctly become neutral sounds in conversational speech.

Reference must also here be made to Scottish speech, in which the letter " r " differs in pronunciation from English speech. Without even suggesting that one is correct and the other incorrect pronunciation, it is clear that Scots are far more " r " conscious than the English, especially Southern English people. The latter make little difference between " pour " and " paw " unless the former is followed by a vowel ,as in " pour out the tea ", and then an ugly break or " glottal stop ", which will be discussed later, often occurs between " pour " and " out ". The Scotsman trills the " r " more readily, and when not actually trilling, usually forms the letter by raising the tip of the tongue to the hard palate, close behind the upper teeth. When uttering the word " curtain " the Scotsman will certainly form the " r " and possibly even trill it, whereas the Englishman will treat the " ur " as one sound and ignore the " r ". It is best to take the difference for granted, for good Scottish speech is quite as good as, some say better than, good English or Irish speech. The main point in speech training is not to concern oneself over what is good but rather what is bad, in many cases the very bad, harsh, untuneful speech which occurs wherever our language is spoken.

This explanation will help in dealing with this pure middle " t ". After practice has been given in the formation of this sound, the tip of the tongue raised to the hard palate and the mouth remaining open, the word " nature " should be introduced with " naytya " suggested as a pronunciation, the final " a " being neutral as in " about ". The Scotsman will be conscious of the " r " and may form it, but otherwise there will be no difference in pronunciation.

EXERCISE 40—(" t " (middle)).

A féature of the cáse.
The náture of his compláint.

The fúture of the ráce.
A stránge míxture in the pót.
Vírtue brings its ówn reward.
A fíxture on the wáll.
Hánging a new pícture of a fúturistic týpe.

The " r " will be lightly sounded when followed by a vowel, e.g. " feature of ".

The vocal consonant " d " is formed in a similar manner to its aspirate " t ", i.e. the tip of the tongue touching the hard palate about ⅛ in. behind the upper teeth. Practice should be given in sounding " d " (dee) with the mouth open, the teeth about ¾ in. apart as in the previous exercise. The pronunciation " Jew " for " due " must be avoided by practising " dyoo ".

For practice in " l " and " n ", " Ella " and " Enna " will be found useful. Here the mouth remains open as in the previous exercise. The tip of the tongue rises to the same point on the hard palate as for " t ", the final " a " being a neutral sound as in " about ". The difference between the initial " l " and " n " in " left " and " next ", and the final " l " and " n " in " will " and " win ", must be noted. When forming the initial sounds, the tongue tip leaves the palate, but in the final sound the tongue tip remains contacting the palate. The sound should escape over the sides of the tongue for the final " l " and into the nose for the " n ". Some speakers incorrectly use a sound closely akin to a final " l " as an initial " l ". Practice with " lah ", " lee ", " loo ", in which the tongue tip rises to, and falls from, the hard palate, will help to overcome any such tendency.

EXERCISE 41—(" d ", " l ", " n ").
Deep dówn in the dépths of his héart.
Dárk dáys and dúll skies ahéad.
Dígging in the sánd dunes.
Dógs down táils in disgráce.
Dústy but déaf to réason they délved till dáybreak.
Dúe for dúty on the dúnes at a dúbious hóur during spríng.

Lárks lingering lóvingly in the mórning líght.
Láughter and sóng live lóng.
Lóose-leaf bóoks often lóse their léaves.
A lóck of his lóng lanky háir láy on the láwn.
Knóck next dóor for nó one knows the ówner.
The néws arríved by the néxt máil.

Many people form the letter " r " defectively, and whether the intention is eventually to trill this letter or not, the formation should be correctly practised. The substitution of " w " for " r " is a common error among young children, and sometimes intrudes into adult life. Occasionally also a Continental " r ", formed by contact of the tongue root and the soft palate (the back of the roof of the mouth), may be encountered. The most common fault, however, is caused by a lack of tongue activity and the consequent inability to trill the " r ". Tongue exercises will help considerably to prepare the way for cure. The " r " is formed by the tongue tip touching at the same spot on the hard palate as the " t ", " d " group, but whereas the tongue tip in the latter group touches and leaves the hard palate, the trilled " r " requires the tip to repeat the touching and leaving several times very rapidly. The motive power of the trill is breath passing down the length of the tongue, which forms a channel, the tongue sides being raised, and breath thus being directed to the tongue tip, which vibrates against the hard palate. If the sides of the tongue are not raised, there is no channel formed, and vibration of tongue is impossible. The teacher should understand this mechanism, and hence the explanation, but a child needs more direct methods to overcome the difficulty. The easiest approach to the " r " is by means of sounds made in a like manner, e.g. " t " and " d ", the tongue tip then being in position for the " r " sound.

EXERCISE 42.

(i) Say slowly, " turra ", " turra ", etc. (rhyming with " borough ").

(ii) Vary " turra " with " terra ", " tarra ", " tirra ", " torra ".

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Note must be taken of pupils who substitute " w " or other sounds for " r ". When they do learn to form the " r " efficiently, the speed should be increased until the vowel following the " t " becomes less prominent in sound, e.g. " turra ", " turra ", " trra ".

EXERCISE 43.

Say " durra ", " durra ", etc., as in Exercise 42, increasing speed until " drra " is reached.

" R " preceded by " th " also acts as a corrective, but the " th " sound should first be discussed. The childish form of " wiv " for " with ", " Smiff " for " Smith ", is fairly common, sometimes continuing into adult life, and foreigners who do not have the " th " sound in their language have difficulty in pronunciation, e.g. " wid " for " with ". The beginning of the cure, as demonstrated in the following exercises, is simple.

EXERCISE 44.

(i) Allow the tongue tip to protrude beyond and between the front teeth for ⅛ in.
(ii) Draw the tongue back, lightly touching the upper teeth, and say the aspirate " th " as in " thin ", " thick ", " thistle ", " thirst ", " thank ", " think ", etc.

EXERCISE 45.

(i) Protrude the tongue tip as in Exercise 44.
(ii) Draw the tongue back, pressing it more firmly against the upper teeth, and say the vocal " th " in " this ", " that ", " these ", " those ".

EXERCISE 46.

Say the words " with ", " Smith ", " death ", " smooth ", etc., making clear distinction between the aspirate " th " and the vocal " th ", as demonstrated in Exercises 44 and 45.

Pupils accustomed to substituting " v " for " th " will attempt to raise the lower lip to the upper teeth. If this habit

persists, a finger placed on the lower lip will help to rectify the defective action.

After the " th " sound has been attained, it should be practised preceding " r " as in " through ", " three ", " thresh ", " thrill ", etc., followed by " thorough " as a corrective to the " r " consonant. Another corrective for " r " is the approach from a vowel, e.g. " arrow ", " narrow ", " barrow ", " marrow ", " sorrow ", " morrow ", " worry ", etc. Care must be taken to avoid " awwow " for " arrow ".

At this stage it may be pointed out that there is an incorrect intrusion of an " r " sound in speech which in other respects may be good; in fact this intrusion is heard in surprising quarters, professional speakers not being free from the defect. The " r " conscious Scottish race is not guilty of the error, indeed the intrusion is a real pain to the Scottish ear.

Examples occur when such words as the following precede a word beginning with a vowel: " awe ", " caw ", " baa ", " law ", " jaw ", " maw ", " gnaw ", " claw ", " paw ", " raw ", " saw ", " taw ", " yaw ". In a phrase such as " the paw of the dog " the tendency is to insert an " r " incorrectly between " paw " and " of ", thus: " the paw(r) of the dog." Practice in the following exercise will help English pupils to avoid this error.

EXERCISE 47.

(i) Say the vowel sound " aw ", as in " hawk ", the tongue lying along the floor of the mouth, the tongue tip contacting the bottom of the lower teeth

(ii) Retaining the tongue-tip position, glide slowly, without break in sound, from " aw " to " o " (hot); repeat several times.

(iii) Use the words " awe of ", and again glide from one word to the other, retaining the tongue-tip position. The two words must be connected in sound. Remember that a stop between " awe " and " of " is a " glottal stop ", and should be avoided.

(iv) Say the sentence " The awe of the child ", with continuity of sound throughout.

These sequences show how the " intrusive ' r ' " can be overcome, the retention of the tongue-tip position avoiding the tongue rising to form the " r ". The following should be practised in a similar manner to the previous exercise.

EXERCISE 48.

Repeat the following pairs of sounds, gliding from the first to the second, and retaining the tongue-tip position of the former. Gradually increase the speed.

<div style="text-align:center">

" aw "—" oo " (fool)

" aw "—" i " (grin, light)

" aw "—" a " (father, fat, about, ale)

" aw "—" ee " (green)

" aw "—" u " (up)

" aw "—" ow " (crowd)

" aw "—" e " (pet)

</div>

EXERCISE 49.

As Exercise 48 with " a " (father) substituted for " aw ".

<div style="text-align:center">

" a "—" oo "

" a "—" i ", etc.

</div>

To perfect the use of the exercises above, practice should be given with the following phrases and sentences.

EXERCISE 50.

The láw of the Médes and Pérsians.

The cát's páw is in the mílk.

He sáw éight ráts kílled by the páw of the cát.

The cáw of róoks in the trées.

The báa of shéep.

An éxpert in the láw of the lánd, nót in the fólklóre· of the tríbes.

The nóise of the cáw outsíde was a sóre annóyance.

It is a bóre in Júne to have a ráw évening.

Tóm Sháw of Bírmingham is a láw-abíding cítizen.

The gnáw of páin in the jáw of a pátient.

He tóre up the létter with a róar of ráw ánger.

Nór is the óld dóg áble to gnáw a bóne.

I thréw an ápple córe óut of the wíndow and it was cáught
    by the cláw of a jáckdaw in flíght.

In áwe I sáw an áeroplane sóar up ínto the ský.

Ráw íron óre in the gláre of héat.

Lastly, and most difficult, comes " r " as the initial con-
sonant, e.g. " rough ", " round ", " reach ", etc. In the
early stages a neutral " a " as in " about " might be inserted
to help the action, e.g. " a rough ", " a round ", " a reach ",
but care must be taken that the " prop " intended to sustain
through a constructive period does not remain a permanent
barrier.

EXERCISE 51—(" r ", " th ").

    Trílling bírds trápped in the trée.
    Trý not to tríp on the tráck.
    Trémbling with térror he thrúst with his trústy bláde.
    The dérelict frígate sailed fréely in the frésh bréeze.
    The drówning créw was surróunded by the wréckage.
    He whéeled the bárrow down the nárrow róad.
    They fóught their báttles through thrée generátions.
    A thórough agréement among thírty-three thínkers.
    The árrow míssed by a nárrow márgin.
    Thís mán was with the tróops in Trípoli.
    Smóoth as a pébble in a bróok.
    Thís way is bétter than thát.
    Bright dáys bring thrílling thóughts.

Pupils should be encouraged to invent further sentences
on similar lines.

The aspirate consonant " s " and its vocal " z " provide
their own particular troubles. " S " is formed with the tongue
tip close behind and nearly touching the upper front teeth.
The sides of the tongue are raised, forming a groove down
which breath travels to the tongue tip, which in turn directs
the breath in a hissing sound towards the two middle top teeth.
These teeth, apparently, have some part in forming the
hissing sound, for it is noticeable that when the teeth are

irregular in shape, or when missing altogether, the true sound is affected.

Faulty " s " provides a variety of sound; " th " is common, e.g. " Thithter Thusie " for " Sister Susie ", commonly known as a lisp. " Sh " is another variant for " s ", the tongue not being sufficiently grooved. Cleft-palate cases, in which the tongue tip avoids rising towards the defective roof of the mouth, usually emit a sound not unlike the " ch " in " loch "; corrective work here is, however, for a specialist.

An " s " can be, and is, formed with the tongue tip touching the lower teeth, and, done well, it is often difficult to distinguish the correct from the incorrect when there seems no reason to change this action. The wearing of a dental band will sometimes cause this low tongue action.

A group of words occurs in which " s " is difficult to pronounce accurately as a final sound: " insists ", " invests ", " enlists ", " invites ", " injects ", " objects ". The three " s's " in " insists " seem to encourage a pronunciation rather like " insish ". The following exercise will prove helpful in remedying this defect.

EXERCISE 52.

    (i) Practise the " ts " sound using the tip of the tongue for the formation of the " t ".
    (ii) Say " insis " by itself.
    (iii) Say " insis-ts ", the dash representing a slight pause.
    (iv) Say " insists " sustaining the second " s ", making a slight pause, then passing on to the " ts ".
    (v) Use " invests " and " enlists " for further practice on these lines.

The word " invites " needs slightly different treatment, there being no penultimate " s " to sustain. There is, however, the " i " vowel which can be sustained and followed by a short pause before pressing on to the " ts "; similarly with " injects " and " objects ", " facts " and " acts ", in which the " k " action (symbol " c "), is prolonged, not sounded as an ordinary " k ", while the tongue moves from the " k " position

(root of tongue raised to the soft palate) to the " t " position (tip of tongue at hard palate). The pronunciation " axe " for " acts ", and " fax " for " facts ", neglects entirely this second tongue movement.

If the " k " sound provides difficulty, a sustained " g " action should be substituted for it, i.e. " agts ", " fagts ". This has a similar action to " k ", but for some pupils is easier to sustain. The transition later to " k " is usually fairly easy.

" S " before " t " often needs refining. " Shtill " for " still " is too common, even among life-long teetotallers! It is avoided if the " s " sound formed down the groove of the tongue is prolonged before passing on to " t ".

The " z " sound, sometimes represented by the symbol " s ", needs more tongue-tip pressure towards the hard palate than " s ". This added pressure produces the necessary buzzing sound, the tongue tip resisting the breath pressure more than for " s ". There is a distinct vocal effect in this " z " sound. People of Welsh origin have particular trouble in sounding it, usually substituting " s ", but help towards its correct pronunciation can be obtained from the following exercises.

EXERCISE 53.

Say slowly " uz ", " buzz ", " as ", " is ", " was ", " lies ", " size ".

EXERCISE 54—(" s ", " z ").

Sáfety fírst is the bést pólicy.
Wáste no tíme in sitting or stánding.
Símon insists on the fácts of the cáse.
The síxth verse of the séventh chapter of the Ácts of the Apóstles.
Súsan invésts her sávings after enlísting advice.
Wísdom knóws no líes, for trúth is the éssence of góod sénse
Hé who invítes críticism is a wíse pérson.
He objécts to ádverse víews but still considers himsélf sympathétic and understánding.

The " j " consonant, sometimes symbolized as " g " in " germ ", " general ", etc., is a compound of " d " and a sound usually written " zhay ", which is represented by " s " in the words " measure ", " pleasure ", " treasure ", and " z " in " azure " and " seizure ". Incidentally, it should be noticed that these words have a neutral ending similar to " feature ", " future ", etc., and similarly also the " r " is sounded lightly when the next word begins with a vowel, e.g. " measure of ".

The sound " ch " as in Charles is a compound of " t " and " sh ". " Ch " as in " choir " is phonetically " kw ", and in " Charlotte " is " sh ".

EXERCISE 55—(" j ", " ch ", " sh ", " zhay ").

Jámes jumped jóyfully óver the cháir.
Chóose between pléasure and tréasure.
Ázure skíes in chílly wéather.
Júst in tíme to see the júdge, jústices and júry.
A chápter of áccidents in chóice surróundings.
Shárpshooters shot shórt of the tárget.
Nó shilly-shállying while sheáring sheép.
It is a pléasure to meásure one's skíll against a kéen chéss player.
Jústice of the Péace for Chátsworth.

When saying the letter " x " the speaker in reality sounds " ks " as in " express ", " extreme ", etc. A variation from this pronunciation occurs in " exile ", " examine ", etc., when the " x " becomes " gz ". " Anxiety " has the peculiar pronunciation of " angziety ".

In sounding " k ", often symbolized as " c " (e.g. " cat "), the root of the tongue rises to the soft palate, stopping the emission of breath through the mouth, and, after the applica- tion of breath pressure, descends again, releasing the breath and so forming the " k " sound. The " k " is often over- aspirated to produce a " kh " or even a " ch " sound, as in " loch ". This is caused by an incomplete contact of tongue and soft palate.

The vocal consonant " g " as in " game " has a similar mechanical action to " k ", but the root of the tongue presses harder against the soft palate. This contact being released, the breath escape produces a more explosive sound than for " k ".

" Q " followed by " u " in English spelling is a compound of " k " and " w ", but in certain words, e.g. " racquet ", " quoin ", " quoit ", it retains the French pronunciation " k ".

EXERCISE 56—(" x ", " k ", " g ". " q ").

The expréss tráin excéeds the extréme speed límit.
Éxpert wítnesses excél in disagréement.
Éxcellent réferences from an éx-emplóyer.
Téxas for cówboys and éxtra cínema excítement.
Cálm dáys in cóol clímates.
The cústoms of óther cóuntries seem cúrious.
The kéttle keeps cóol on the cóld stóve.
The gárden gáte swings gáily in the gústs of the gále.
The góspel story góes to the extrémities of the glóbe.
Gáy times góing to the Glóbe théatre.
Gárrulous old géntlemen missing gólden opportúnities.
Quáint people quéry the quálity.
A quárt of mílk is twó pínts in quántity.
Quíbbling and quárrelsome fólk in quést of quínce.
Come, keép this dárk and quéstion nót.

The " y " sound in " yes " and " unit ", " beauty ", " new " has a tongue action similar to that of " k ", but formed more with the middle of the tongue (judging middle from tip to root), rising to the middle of the palate (judged from upper teeth to soft palate).

EXERCISE 57—(" ẏ ").

Yésterday we yíelded to the Uníted Fórces.
The Únion of the Státes was univérsally agréed.
Yórkshire púdding—usually éaten with béef.
The yólk was lífted at Yúle-tide.
Univérsity undergráduates pláy the ukeléle.
The néws arríved that a beáutiful chíld was lóst in Júne.

The aspirate " h ", with omissions and intrusions, is a real worry to many people, and is by no means localized. This sound cannot be classified under any usual heading (e.g. tongue or lip sound), being merely an emission of breath through the mouth; it is therefore termed " oral ". The curious point about the sound is that everyone can perform this emission of breath without any difficulty, but imitation and habit play peculiar tricks. " What is it," said an orator approaching his peroration, " which is at the 'eart of the hempire? It's spelt with a haitch, a ho, a hem, and a he, and the 'ole spells 'ome." This is an example, not too exaggerated, of what can happen to this unfortunate sound.

Whether the dropping of the " h " is a relic of some Norman influence is very doubtful, but certainly the words in which the " h " is legitimately omitted in pronunciation are of French origin.  Common ones are " hour ", " heir ", " honour ", " hotel (either) ", " humour (either) ", " herb (either) ", " humble (either) ".

In conversational speech the " h " is often omitted without causing pain to the acutest ear, e.g. " Is (h)e in the house?" in which the " h " of " he " suffers from elision.

The introduction of pairs of words, with and without " h ", into sentences as below forms the best mode of practice, e.g. " old "—" hold ";   " I "—" high ";   " eat "—" heat "; " eel "—" heel ";   " ale "—" hail ";   " is "—" his ".

Exercise 58—(" h ").

Ís his hóuse on the híll? Yés, and hé is íll.

Whóse oozing stréam pásses the óuthouse?

The old gólfer hóled in óne; he was nót too óld to hóld his ówn.

Hów are the hóurs pássing so quíckly?  Our clóck is fást as hás been státed.

An honest féllow hobbles hóme to his hotél.

The cólour of the héir's háir is gólden in the súnny áir.

The situátion you méntion is distinctly húmorous.

The hónorary sécretary had an érror in her ádding, which had ádder-like repercússions.

# CHAPTER VIII

## VOWEL SOUNDS

Before discussing the fine distinction between the various English vowel sounds which form the character and heart of the language, it is well to consider our ground basis.

The vowel symbols, " a ", " e ", " i ", " o ", " u ", and sometimes " y ", are known to very young children, but these symbols vary in pronunciation considerably. The first of these, " a ", is pronounced differently in " all ", " at ", " ale ", " any ", " father ", " air ", " about ", " curate ", and the other letters have their own variations. This causes untold problems to foreigners learning English, for they, in most cases, are accustomed to a letter representing one sound. A Welshman who has spoken English fluently for many years will still lapse into Welsh-English when pronouncing such words as " brought " and " draw ", for he thinks and forms two separate sounds for " ou " of the first, and " aw " of the second word. In song, too, the fine distinction between the vowels " oo ", " oh ", " ah ", " ay ", " ee " and " aw " is often lost, although this distinction is a sound and necessary basis for the vocal side of speech.

The English vowels are of three kinds: " monophthongal " —one sound from start to finish; " diphthongal "—a combination of two vowel sounds; and " triphthongal "—a combination of three vowel sounds.

## Monophthongal vowel sounds.

Some of the monophthongals are open or long and others shut or short in speech, e.g. " a " in " father " is prolonged and in " fat " it is short. Both open and shut vowels can be

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prolonged in song, hence the added care necessary to produce vowels pure in quality.

All the monophthongals are listed in the following table. It must be clearly understood that vowel sound, not spelling, is under consideration.

| *Open or Long* | *Shut or Short* |
|---|---|
| " a " as in " father " | " a " as in " fat " |
| " a " as in " all " | " o " as in " hot " |
| " ee " as in " green " | " i " as in " grin " |
| " oo " as in " fool " | " oo " or " u " as in " foot " or " full " |
| " err " (untrilled " r ") | " a " or " u " as in " about " or " up " |
| No corresponding open vowel | " e " as in " pet " |

There are five open or long monophthongal vowel sounds and six shut or short ones. The five open sounds have five corresponding shut sounds; the short " e " (pet) has no corresponding long vowel, but forms the beginning of the diphthongal " air ".

The short " a " (fat) needs a lowering of the tongue-root to attain the corresponding sustained " a " (father), the " o " (hot) a slight lip alteration to produce " a " (all), and " i " (grin) a very slight tongue adjustment to make " ee " (green), but the corresponding qualities are obvious. If the short " oo " (foot) and " a " (about) are sustained, the respective results are the corresponding long vowel sounds " oo " (fool) and " err ".

Practice in the use of the monophthongal vowels noted above is given in the following exercise.

EXERCISE 59.

The bálmy áir from the séa wáfted towárds the lánd.
The gréen gráss seemed púrple in the míst.
The schóoner héeled to the bréeze and spéd to the báy.

The láws of the cóuntry must be képt for the góod of the
    péople.
Fáther kept ráts and cáts in the gárden as péts.
Fíll the gláss to the brím with wáter.
He sét about his wórk with a will.
The fóol was fúll of his impórtance but lácked stability.
He tóok the bóok to his bédroom and réad for ten minutes.

## Diphthongal vowel sounds.

These sounds are formed by passing from one monoph-
thongal to another in the process of pronunciation, the blade
of the tongue rising from a lower to a higher position, the
tongue tip contacting the lower teeth throughout the move-
ment.

In ordinary conversation " o " as in " old " has a short
initial sound akin to a neutral vowel sound (" a " in " about "),
followed by a short " oo " as in " foot ". The more sustained
the speech, the more this neutral sound takes the form of the
Italian pure " o " which is monophthongal, while the following
short " ŏŏ " becomes the long " ōō " as in " fool ". In song
the pure Italian " o " is sustained and followed by a short
" oo " vowel; for example, in singing the word " hole ", the
" o " is prolonged thus, " hō-ŏŏl " and not " hŏ-ool ". Dialect
affects this vowel in diverse parts of the country. In some
districts a pure Italian " o " may be heard without a subse-
quent " ŏŏ ". Other areas produce " err-ŏŏ " and " air-ŏŏ "
(" r " omitted).

The vowel " a " as in " ale ", pure monophthongal in the
Italian language, is diphthongal in English, although certain
dialects retain almost, if not entirely, a monophthongal sound.
This type of " a " is a compound of " e " (pet) and " i " (grin)
in conversational speech; in slower speech, deliberative read-
ing aloud for instance, the second sound becomes closely akin
to " ee " (green). The best test of this is to say first " eighty-
eight " quickly, then slowly. The tongue tip should contact
the lower teeth while the blade of the tongue rises from a lower

to a higher position in the mouth. When this vowel is being sung, the first of the two sounds, " e ", is prolonged, approaching in pronunciation the sound of the English word " err " (without the formation of the final " r "), and followed by a short " i ". A better representation is the phonetic symbol əːi, being the sound " err " without the " r " followed by " i ". Singing teachers having high-tongued pupils who produce an " a " vowel that is hard or metallic in quality will find əːi a good basis for maintaining a lower position of tongue during this sustained " a ".

The diphthongal " i " vowel as in " light " is a compound whose first sound is not easy to explain in print. The " a " of " father " has too low, and the " a " of " fat " too high a tongue position for this initial sound, but a between position, as used in the Lancashire and Yorkshire version of " bat " and in the French word " grâce ", followed by the " i " of " grin ", gives the correct combination of sounds. Incorrect combinations vary from " oy " (boy) to " ay " (pay). In song again the first of the two sounds is prolonged and comes nearer in sound to the " a " of " father ", followed by a short " ee " or " i " according to the musical length of the sound.

The sound " ou " as in " out ", or " ow " as in " crowd ", begins with a similar " a " sound to the " i " vowel and ends with the short " oo " as in " foot ". Dialect varies the pronunciation from a too high tongue position for " a ", producing " air-oo " (" r " not pronounced), to a low tongue position (father) giving the German " au " sound.

The sound " oi " as in " oil ", or " oy " as in " boy ", has an initial sound of " a " as in " all ", passing to " i " as in " grin ".

" U " as in " lute " is usually expressed in terms of " i " (grin) and " oo " (fool), but the phonetic writers prefer " lju:t ", i.e. " lyo͞ot " (" y " as in " yes ", " oo " as in " fool "), which is a helpful approach when difficulties occur. In certain areas, " suit ", " pursue ", " issue ", and " resume " are pronounced " soot ", " pursoo ", " ishoo ", and " rezoom " for " syoot ", " pursyoo ", " issyoo ", and " rezyoom " (" oo "

as in fool), and the insertion of "y" helps to overcome the error.

Phonetically a diphthong is heard in a group of words which have a monophthongal vowel sound followed by the letter "r" which seems to act as a neutral vowel sound.

*Examples*:

| | | | |
|---|---|---|---|
| moor | mere | more | mare |
| dour | dear | door | dare |
| poor | pier | pour | pear |
| | | pore | pair |
| | | | pare |

Words belonging to the first and second columns usually have two distinct sounds (see below), although there is a tendency in some parts to substitute "maw" for "moor", "paw" for "poor". The third and fourth columns have, on the whole, less distinction between the two sounds, and often resolve into monophthongals, "Pour out the tea" being said as "Paw(r) out the tea". The other extreme, e.g. "more and more" represented by "mower and mower", "door" by "dower" (rhyming with "lower"), unfortunately, is also heard. "Mare" varies from a diphthongal to almost a monophthongal. It is difficult not to be pedantic, but so many of these words have another meaning as a monophthongal (e.g. "more: maw", "floor: flaw", "pour: paw"), that it is well to make some difference in pronunciation in the interests of the language and artistry in speech, and to retain two syllables in pronunciation.

The true sounds of these diphthongals are:

moor = mooə ("oo" in fool; ə neutral).
mere = miə or meeə ("i" in grin, or, in sustained speech, "ee" in green; ə neutral).

more = maə ("a" in all; ə neutral).
mare = meə ("e" in pet, slightly sustained; ə neutral).

When the following word begins with a vowel the "r" is sounded lightly. In Scottish speech the "r" will usually be formed regardless of the subsequent word.

Practice in the diphthongal vowels should first be given to the class with the following one-syllable words repeated slowly: " o " (old), " a " (ale), " i " (light), " ou ", " ow " (out, crowd), " oi ", " oy " (oil, boy), " u " (lute). Once these are perfected, the sentences in Exercise 60 and others on similar lines should be tried.

EXERCISE 60.

" o "—A cóld bréeze blows óver the óld óak.
　　Sówing seeds bóldly in the ópen cóuntry.
　　Rólled gold sóld at contrólled príces.
　　A bóld stróke by the óld folks at hóme.
　　The shéep roamed slówly from the fóld.

" a "—Páy day páves the wáy to a gáy day.
　　The sáilor báiled the sínking bóat in the báy.
　　He láy in béd every dáy till éight.
　　The máte of the máil boat fáiled to sáil.
　　Wéeping and wáiling he tóld a sad tále to the máiden.

" i "—They sáw a bríght líght in síght of lánd.
　　At níght the kíte réached a great héight.
　　Enlíghtenment is the spíce of lífe.
　　" Míght is ríght " leads to a sórry plíght.
　　A líghtweight bóxer fíghts nine róunds.

" ou ", " ow "—The clówn bounded róund and róund the ríng.
　　The sóund of a lóud hówl from a hóund.
　　The gróund was surróunded by móunds.
　　The lóud sóund of an astóunded crówd.
　　The gówn was fóund at a hóuse in the tówn.

" oi ", " oy "—He bóught the boy's tóy for a féw cóins.
　　The óil sóiled her róyal blue fróck.
　　He tóiled in the bóiling héat but his éfforts were fóiled.
　　The snáke cóiled round the lóyal sóldier.
　　The chóice of sóil annóyed the gárdener.

" u "—Pláying a túne on the lúte.
　　Illúminating the ský with lúcent líght.
　　Pursúe the resúmed debáte to the énd.
　　The íssue was presúmed to be dóubtful.
　　He préssed his súit with assúrance.

## Triphthongal vowel sounds.

The following words, and others rhyming with them, express three sounds in pure vowel pronunciation:

" ire ", " our ", " Moir ", " sure ".

The components of " ire " are the diphthong " i " (light) plus a neutral vowel sound; " our ", the diphthong " ou " and the neutral; " Moir ", " oi " and the neutral; " sure " the " u " of " lute " and the neutral. Good speech requires a subtle balance of these sounds to avoid extremes in pronunciation and to acquire that artistic nicety which conceals art and makes speech sound natural and unaffected. Some districts produce an exaggerated three syllables, and others speak of " The Tarr of London " for " The Tower of London "; " Ah Father " for " Our Father "; and " The far is out " for " The fire is out ". " Shah " and " shaw " are also common for " sure ".

It should be noted that the " r " in all these cases seems to act as a neutral vowel, but is sounded lightly when the following word begins with a vowel. It is also interesting to note that the word " soya ", which has no " r ", rhymes with " Moir " and so might be considered triphthongal.

EXERCISE 61.

The chóir boy róused the íre of the chóir-master.
The líar said the cóws in the býre were tíred.
The wíre, síre, was búrnt in the fíre.
Did you infláte the hired bícycle týre higher?
Drawing nígh a wínd aróse on the míre.
Thís is the hóur for the plóugher to scóur the pláin.
Sóur flóur was fóund in the tówer.
A bówer of flówers fréshened by a shówer.
A mán of pówer cowers dówn behínd the róund tówer.
The gírl's name is Móira.
She grínds soya béans to míx with flóur.                (G 588)

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A bóyar is a mémber of the old Rússian nobílity.
Púre wáter was póured from a éwer.
We are súre to find féwer péople to cúre.
A héwer of wóod was úsed as a lúre.
Ácting under dúress he cóuld not endúre the restráint.
The júry retíred to reconsíder its víew.

# FURTHER VOWEL SOUNDS

The survey we have made so far of speech sounds and sentences for practice gives a basis for speech improvement, but the teacher should not expect a wonderful change of speech in a day, week, or month. This just does not happen, though it will be found that girls are quicker than boys at this branch of work. Indeed boys are apt to consider this speech work as " sissy ", and throw off the speech of home and district reluctantly.

Another reason for slowness is that there may exist in the child a lingering loyalty to the parental speech, for it must be remembered that speech training in the main is undermining what has been imitated in the home life from the earliest childhood. The teacher who ridicules a child's speech is not only holding the child up to ridicule, but the child's mother, father, sisters, and brothers, an unpleasant thought which can easily raise a psychological barrier between teacher and pupil and discourage both.

Teachers who have worked conscientiously are also apt to be discouraged to hear some child break out into real dialect or slovenly speech immediately the lesson is over. This is merely reaction to the lesson and is to be expected. In contrast, pupils will also be heard in out-of-school time talking in a very refined, exaggerated manner as a joke. Again there is no cause for worry, for the altering of people's speech brings with it these reactions. The teacher does well at these times to bear in mind that some particular dialect *might* have been the accepted normal English, in which case the rest of us

would be trying to alter our vowel sounds to suit that dialect.

Once the English sounds have been dealt with generally, there are certain peculiar ones which need particular attention, especially in certain closely populated industrial areas. The " oo " in our table of sounds has two pronunciations, firstly as in " fool "—prolonged, and secondly as in " foot "—short, the latter having the same sound as " u " in " full " or " put ". The first sound provides no difficulty, but in certain areas no difference is made between the first and second sound, both being usually sustained, and the teacher must take steps to introduce a distinction by giving practice on the following lines.

EXERCISE 62.

Practise the long and short sounds " $\overline{oo}$ "–" $\breve{oo}$ ", counting mentally one-two for the first and three for the second as in a bar of music containing three beats. The musical notation gives the time values to those acquainted with the symbols.
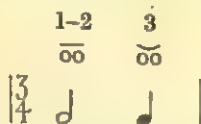


Make the second " oo " short and stacatto.

Do not change the character of the vowel sound but only its length.

EXERCISE 63.

Apply Exercise 62 to the words arranged below in columns according to the length of their " oo " vowel. Practise each pair first with only their initial consonant or consonants.

| 1–2 | 3 | 1–2 | 3 |
|-----|---|-----|---|
| pr$\overline{oo}$ | br$\breve{oo}$ | proof | br$\breve{oo}$k |

$\frac{3}{4}$ 𝅗𝅥 ♩ | 𝅗𝅥 ♩ |

| *Long* | *Short* |
|--------|---------|
| boon | book |
| proof | brook |
| cool | cook |
| croon | crook |
| crooned | crooked |
| fool | foot |
| goose | good |
| hoop | hook |
| Luke | look |
| noon | nook |
| roof | rook |
| soon | soot, forsook |
| shoot | shook |
| tool | took, mistook |
| pool | wool |
| cooed | wood |

*Note*: The word " room " may be long or short. South country on the whole prefers the short form, North country the long form.

The short " oo's " which cause difficulty are usually confined to those words having " k " as a terminal letter; the other words, " foot ", " good ", " soot ", " wool ", " wood ", are usually pronounced correctly, though " sut ", rhyming with " shut ", and " wull " rhyming with " lull " are heard for " soot " and " wool ", and " foot " and " good " have variations in some Scottish speech.

EXERCISE 64—(" $\breve{oo}$ ", " $\overline{oo}$ ").

A good bóok is a bóon to mán.
The wicked cróoner shóok his cróoked stíck.
Shóoting róoks in quíet nóoks at nóon.

He tóok the hóok and flúng it ínto the cóol bróok.
The cóok burnt the fóod, a góod rook píc.
Lóok at St. Lúke's Góspel.
The sóot was pút at the fóot of the lóom.
Óozing bróoks súrging into cóol nóoks.
The dóves cóoed in the wóod.
The cróoked cóok mistóok the póol for the bróok.
She cóoked the góose, but it féll from the hóok and was sóoty.

The next group of words is connected with the " u " vowel. Of these words one type has, some feel, a forward placing in the mouth as in " push ", while the other has a backward placing as in " plush ". The forward " u " as in " put " rhymes with " foot ", but the majority of " u " vowels take the backward position, the back of the tongue lying higher for this sound. Here are some examples:

| Forward | Backward |
| --- | --- |
| bosom | buzz |
| bull | bulb |
| bullion | bulge |
| bullet | bulbous |
| bullock | bulk |
| bush | brush |
| bushel | bustle |
| butcher | butter |
| could | cud |
| cushion | custard |
| full | fulcrum |
| fulsome | fulminate |
| fulmar | fulgent |
| pudding | puddle |
| pull | pulse |
| pullet | pulsate |
| pulpit | pulverize |
| push | plush |
| puss | pus |

| *Forward* | *Backward* |
|-----------|-----------|
| put | putt |
| should | shudder |
| sugar | lugger |
| would | wonder |

These pairs of contrasting words should be practised by the class in unison: then the following exercise should be given.

EXERCISE 65—(" u ").

He híd the brúsh and the cúshion behínd the búshes.
Préaching from the púlpit, his púlse béat in the cústomary mánner.
The bústling bútcher sold bútter and súgar.
Púsh the plush cóuch into the bútcher's shóp.
The cóok made a múddle of the púdding.
Poór pussie's wóund dischárged pús fréely.
The cáptain of the lúgger took súgar but no bútter.
He pút his trúst in a pútter, and hóled in two pútts.
He was stúng on the bósom by a búzzing bée.
Could the búllet hit theców chéwing the cúd?
The búlly with the búlbous nose wráng the pullet's néck.
Much púzzled, he sát on a cúshion in the púlpit.
Full fúlgent was the ský as the cútter put ínto the hárbour.
They brúshed úp what they cóuld of the búshel of whéat.
The búll was búlky and búlging fúlsomely with fát.

Another pair of contrasting sounds, which correspond rather in a similar manner to the two " u " pronunciations, is the " air "–" err " group. In many industrial and other areas no difference is made in speech between these sounds, both being pronounced as " err ". For example, " her hair is fair but her coat is fur " would have all the " er ", " air ", " ur " sounds rhyming with each other, instead of " her " and " fur " having one rhyme, and " hair " and " fair " another.

Arranging these sounds in rhyming columns as shown below, we find that there is again a forward and backward feel in pronunciation. The " err " column (forward) has a low tongue position, the tip of the tongue contacting the bot-

tom teeth, as when saying the neutral " a " in " about ";
the " air " column (backward) has a similar tongue-tip posi-
tion, but has a high back-tongue position, as when saying " e "
in " pet ". (It is as well to retain a monophthongal pro-
nunciation for " air " in early practice, and later add the small
neutral sound caused by the letter " r ".)

| Forward | Backward |
|---|---|
| err | air |
| earth | heir |
| burr | bear |
| burn | bare |
| cur | care |
| churn | chair |
| dirt | dare |
| fur, fir | fair, fare |
| her | hair |
| hearse | hare |
| lurk | lair |
| myrrh | mare |
| mirth | mayor |
| nerve | ne'er |
| purr | pear |
| pearl | pare |
| purse | pair |
| stir | stair |
| stern | stare |
| shirk | share |
| turn | tear |
| turf | tare |
| thirst | there |
| third | their |
| were * | wear |
| work | ware |
| whirr | where |

* Sometimes pronounced to rhyme with " wear " in good speech.

EXERCISE 66—(" air ", " err ").

The cúr first érred when shírking his wórk.

They hád the nérve to stír twó púrring cáts.

The búrrs were fóund near her fír trees.

We were wórking while the machíne whírred.

A páir of ráre stóckings with a téar in éach.

The líon in his láir fared wéll and took móre than his sháre.

The máyor was dráwn by a páir of máres.

The báre cóst of the cháir was a fáir príce.

Take cáre of that cúr lúrking near the fír.

He stáred while she stírred the púdding with cáre.

Whére were yóu whén the machíne whírred?  Lúrking in a láir?

The fáir-haired gírl in the fúr cóat with the páir of púrring kíttens.

He shírked his sháre of the wórk, not dáring to dírty his hánds.

The gírl was sítting on a cháir chúrning, and léarning to dó her sháre of the wórk.

Wéaring a fúr cóat in fáir wéather sítting under a fír tree.

A páir of érring chíldren héard the héir spéak and shóok with mírth.

Thrówing búrrs with báre hánds néeds cáre.

We were wéaring old clóthes so the téar in the shírt did not mátter.


North country people constantly raise the question of the " a " vowel pronunciation in such words as " dance ", " castle ", " pass ", " bath ", etc.  This is natural enough when a vast number of people, not merely a few belonging to one comparatively small district, have been accustomed to pronouncing these words with an " a " as in " hat ", and then find radio newsreaders and others preferring an " a " as in " father ".  Viewing the matter reasonably we cannot say that either " a " is improperly formed.  Something similar happens in the speech of some well-spoken Irish folk who use the " a " of " father " in such words as " gas " and " gather ", a pronunciation rarely heard otherwise in England.  To state that one is correct and the other incorrect smacks of unnecessary

standardization of the language; the preference for one rather
than another is merely a personal matter. This preference is
guided on the whole by the sound we ourselves happen to use,
but there are many people accustomed to using the " a " of
" hat " in " dance ", " castle ", etc., who find it convenient
and advantageous to change to the other form. Reasons vary,
but business or social circumstances bring people into the
company of those using the " a " of " father ", and there is a
natural wish not to be peculiar in company.

Teachers should be guided by possibilities and circum-
stances. There is usually so much corrective work to be done
in malformed speech, that this comparatively minor point
might be left to speak for itself. Here are, however, some
words in this category and other contrasting ones, which
are classified for practice.

| " a " (father) | " a " (hat) |
|---|---|
| advance, advantage | vanity |
| bath | bat |
| class, cast | classify, castanet |
| castle, chance | casual, channel |
| dance, daft | dandy, daffodil |
| fast, fasten | fastidious, fashion |
| glass | gas |
| last | lass |
| mast | masticate |
| nasty | natty |
| past, path | passage, pattern |
| rasp, rascal | rat, rash |
| stanchion | stand |
| trance | tranquil |

Other words mispronounced, chiefly in Northern areas,
are " one ", " once ", " none ", " worry ", " tongue ", " noth-
ing ". There is something common in all these words, namely

that the written vowel " o " in them, which ought to have a pronunciation of " u " as in " up ", becomes affected by its appearance and is sounded " o " as in " hot ". It is not unique for " o " to be pronounced as " u " in this way, for this occurs in " honey ", " money ", etc. Similarly " one " phonetically is " wun ", rhyming with " run ", and " once " is similar with the addition of a sibillant (s), " wuns ". There is a word " wan " pronounced " won " (" o " as in " hot "), while the word " won " itself is similar in pronunciation to " one " rhyming with " run ".  " None " rhymes with " run ", " worry " with " curry ".  The word " non ", on the other hand, rhymes with "shone".  The following exercises will help towards the correct pronunciation of these words.

EXERCISE 67.

Repeat the rhyming sequence, " run ", " won ", " one ", " once ".

If necessary, the spelling of the above sequence may be altered to " run ", " wun ", " wunce ", to do away with the visual impression of the " o " vowel.

EXERCISE 68—(" o " = " u ").

Óne man easily wón the ráce.
Once upon a time a wán-faced chíld won fávour.
Two húndred and one sóldiers wóndered where they wándered.
For ónce in a wáy there was wónderful wéather.
Why does óne so wán wórry, I wónder?
Nóne of the nón-party fólk was présent.
The núns knew nóne of the inhábitants was nón-sectárian.

Before passing to the words " tongue " and " nothing ", the " ng " nasal sound needs discussion. The true pronunciation requires contact of the tongue root and soft palate, but the final " g ", which releases the contact, should not be sounded except when followed by a vowel.

EXERCISE 69.

Practise the following pairs of words without sounding the final " g ".

| | |
|---|---|
| ring | ding |
| ding | dong |
| sing | song |
| king | kong |
| ming | mong |

EXERCISE 70.

Practise the following phrases lightly sounding the " g " followed by a vowel:

sing a tune
linger longer
ring a bell
wrong about
long away
gang of boys

EXERCISE 71—(" ng ").

Ríng the béll, tíng, tíng.
The wróng way to wríng things.
Clíng to old fríends and live lóng.
Píng-póng—a díng-dong gáme.
He língers lónger in Síng Síng.
The jíngle-jángle of róad gangs sínging.
Tíngling with excítement he míngles with the mób.
The rúngs of the ládder shóok as Bíg Bén strúck, cláng, cláng.

Once the " ng " sound has been perfected, practice can be given in the correct pronunciation of the word " tongue ", which rhymes with " rung ", not with " gong " as heard in Northern dialect. The following exercises will help to drive this point home.

EXERCISE 72.

Repeat the rhyming sequence, " rung ", " among ", " tongue ".

Several incorrect varieties of the word "nothing" are heard, e.g. "nothink" ("o" as in "hot"), "nuthink" ("u" as in "full"). The correct pronunciation of the first syllable can be attained by practice in the following exercises. At the same time care should be taken to eradicate the incorrect "k" ending which is apt to occur also in such words as "something", "anything", "everything", etc.

EXERCISE 73.

Repeat the sequence "nut" ("u" as in "up"), "nuth", "nuthing" = "nothing".

EXERCISE 74.

A tóngue of fláme lícked the tóngs.
He has a lóng protrúding tóngue.
Óne tín of hám and tóngue.
As the góng sóunded the dóctor was exámining the pátient's tóngue.
Gáthering núts is nóthing néw.
Éverything being wróng, nóthing could be ríght.
Ánything will nót dó, but sómething múst be dóne.
"Tóngs" rhýmes with "góngs".

The glottal stop is an unnecessary and ugly interruption in the flow of speech. The most apparent type occurs in such words as "little", "bottle", "better", "butter", when the "tt" sound is omitted and a slight pause or stop is substituted before the next syllable is sounded, e.g. "li-(stop)le", "bo(stop)le", "be(stop)er", "bu(stop)er". During this stop the vocal cords are tightly approximated, allowing no vibration, and so vocal sound ceases. The normal space between the two vocal cords is called "the chink of the glottis", hence the adjective "glottal" as applied to this stop.

A less noticeable form of glottal stop occurs very frequently when a final light "r" sound, preceding a vowel, is omitted, e.g. "for ever and for ever" said as "faw(stop)-ever(stop) and faw(stop)ever"; and "Here endeth the

lesson " said as " Heah(stop) endeth the lesson ".   Perhaps
the latter example is an attempt to avoid a possible " Here
rendeth the lesson ", but if a light " r " sound is used there
is no need for such distortion of the sense.

Emphatic speakers are particularly given to using the
glottal stop after a final " r ", and indeed attack any word
beginning with a vowel, e.g. " the end of all " delivered with
a stop after each word.   This constant " machine-gun " style
interrupts continuity in speech, to the detriment of sustained
vocal quality upon which depends much beauty in spoken
English.   This kind of glottal stop can be overcome if one
practises reading or reciting a passage on one note, then reads
the same passage using exaggerated inflexion and main-
taining the sustained sound of intoning.   Verse or prose can
be used for this exercise.

Exercise 75.

    A líttle bóttle on the táble.
    His éfforts were bétter and bétter.
    A líttle bútter is bétter than nóne.
    The chína is bríttle but ráre.
    A báttle fóught with bóttles.
    A ráre occásion for a réstful hóliday.
    At the énd of an exciting afternóon.
    Óld áge is as agréeable as ínfancy.
    Óften in the évening an ármy of ánts appéared.

Note the pronunciation of such words as " little ",
" bottle ", etc.   The tongue-tip remains at the hard palate
when forming the " tt ", the sound escaping over the sides
of the tongue.   The same occurs when forming the " dd "
in " fiddle ", " paddle ", etc.

# CHAPTER X

## RESONANCE

The early vocal exercises have been practised on the soft voice with a minimum of breath pressure, but at some time the question will arise, "How do we make voice bigger?" Most pupils would like to imitate or at least aspire to the capabilities of some loud-voiced personality, and the earlier reduced power in voice training does not seem to them to take into account loudness of voice. They forget or do not as yet realize that without controlled breath and accurate vocal-cord action, and the consequent production of pure soft vocal quality, the voice cannot grow into maturity; further, that if vocal faults are not eradicated when the small breath pressure is applied, any additional pressure will exaggerate the faults to the detriment of purity.

An ear for this purity and quality is by no means as general as an ear for quantity, which offers some excuse for those who can listen, with apparent enjoyment, to an ill-tuned radio set or one turned to maximum power. Much of the work of the teacher of Speech Training consists of careful, accurate listening and encouraging students to do the same. It is common knowledge that we do not hear ourselves as others hear us, but under tuition the pupil mentally tabulates correct sound demonstrated by the teacher, and gradually substitutes the correct for the incorrect.

The speech instrument is a very wonderful mechanical device, for, unlike other musical instruments, it is built into the human frame and governed by the mind. Another amazing point about it is that it is doing a work for which it was never intended, the mouth and its contents clearly being formed for

the purpose of eating, though we have adapted them for the purposes of speech and song. The Bell Telephone Laboratories of New York have carried out some excellent research work on the mechanism of the voice, with the help of high-speed motion pictures of the cords in action. The results again seem to prove thoroughly that voice is caused by " the tensed cords " being " set into vibration when air is exhaled through them ".

The main resonators which help to make voice greater in volume are the chest, pharynx, mouth, and nasal cavities or sinuses, and the perfectly balanced use of these, together with accurate vocal-cord action and controlled breath supply, produces the maximum volume of voice with the least amount of effort. Some doubt has arisen in the past about the chest acting as a resonator, because it lies below the sounding instrument (i.e. the vocal cords). The Bell Research report says on this matter, " There is no reason to expect that the sound wave should be radiated from the glottis [1] upward through the vocal tract, and not at the same time down toward the lungs. In point of fact this downward wave is powerful enough to vibrate the chest when high-intensity sounds are produced." The earlier vocal, mouth, and tongue exercises build resonance in the mouth and pharynx, i.e. the hollow passage in the neck which, in addition to its own resonance qualities, deflects sound into mouth and nasal cavities. The nasal cavities usually need additional attention, however, before full resonant value is attained, and it is with these that the exercises in this chapter are concerned.

These cavities, the frontal sinus above the nose bridge, the maxillary sinuses in the cheek bones, the ethmoid cells, and the sphenoid sinuses, are hollows in the skull connected by narrow channels to the nose. The vocal sound waves do not always find their way to the nasal cavities without persuasion, probably on account of the smallness of the channels, which are known sometimes to close entirely and cause ill health.

[1] glottis = opening between vocal cords.

When resonance in these cavities is attained, a ring is heard in voice and speech distinct from pharynx and mouth resonance. The exercises for nasal resonance are all based on humming; it is the hum which gives the conscious feeling of using the nose for resonance purposes, and this eventually becomes an unconscious habit.

EXERCISE 76.

*Position*:

Lips lightly contacting.

*Instructions*:

Hum softly a sustained sound.

The forced hum can be detected by the blurred sound produced. When this occurs, as it will in early stages, the teacher should advise humming more softly. Some pupils hum easily; others, even when breath pressure is reduced, still blur the hum, but usually this can be overcome by the following sequence of exercises.

EXERCISE 77.

*Position*:

Lips lightly contacting, tip of tongue pressed against roof of mouth (hard palate), as if sounding the consonant " n ".

*Instructions*:

Hum softly.

The " n " tongue position provides an easy approach to nasal resonance, and pupils in discussion will admit a tingling feeling towards the nose or upper lip, if the sound is correctly made. The next exercise, by gradually lowering the tongue tip during the humming, removes the assistance supplied by the " n " tongue position.

EXERCISE 78.

*Position*:

Lips lightly together, tongue at " n " position.          (G 588)

6

*Instructions*:

(i) Hum.

(ii) Lower the tongue tip while humming, until it contacts the bottom of the lower teeth, the tongue lying flat along the bottom of the mouth.

(iii) Continue raising and lowering the tongue tip to and from the " n " position while humming.

The hum is more difficult to maintain at the low tongue position, but pupils who have experienced in the " n " hum the vibrations about the nose and upper lip can more easily pass to the low position and retain the properties of the " n " hum. Many pupils who can hum with lips contacting find that when the lips are parted the resonant hum ceases, changing to a breathy escape. The objective now is to maintain this resonance when the mouth opens and closes, the normal positions for speech and song.

EXERCISE 79.

*Position*:

Lips lightly together, tongue at " n " position.

*Instructions*:

(i) Hum.

(ii) Open and close the mouth several times, retaining the " n " tongue position and maintaining the hum.

If the " n " position is maintained, it helps to maintain the hum when the mouth opens. Some pupils will not be able to open the mouth wide with the tongue in this position, but if the lips part and the hum is maintained the exercise has succeeded in its aims.

EXERCISE 80.

*Position*:

Lips lightly contacting, tongue at " n " position.

*Instructions*:

(i) Hum.

(ii) Part the lips, maintaining the hum.

(iii) Lower the tongue tip until it contacts the bottom of the lower teeth, still maintaining the hum.

In early stages of this exercise it is not easy to maintain the hum when the tongue lies low in the mouth. If the hum ceases, the tongue should be returned to the " n " position and the exercise repeated.

EXERCISE 81.

*Position*:

Mouth open, tongue at " n " position.

*Instructions*:

Hum.

It is more difficult to start with the open-mouthed position, but the " n " position of tongue usually overcomes this difficulty. If not, the pupil should be made to return to the previous humming exercise, for progress has been too rapid.

EXERCISE 82.

*Position*:

Mouth open, tongue low, tongue tip touching the bottom of the lower teeth.

*Instructions*:

Hum.

This, the most difficult position, is the aim of these exercises, i.e. to maintain the humming resonance by mental control.

Variations on these exercises can be effected and may be represented by morse code, or musical signs, a dot indicating a short staccato sound, and a dash a more prolonged one. Such variations can be practised firstly with lips contacting, and secondly with lips apart. In both cases tongue at " n " and low positions in the mouth are advisable.

EXERCISE 83.

   (i) Hum two short sounds (. .) followed by a rest.
       Musical notation:

$$\left|\frac{3}{4} \quad \textbf{\j} \quad \textbf{\j} \quad \text{\textgamma} \quad \right|$$

    Time: one crotchet per second.
  (ii) Repeat several times, increasing the speed when efficient.


Each short sound should be cleanly made and complete in itself, not breathy or overlapping into the next sound.

EXERCISE 84.

   (i) Hum three short sounds (. . .) followed by a rest.
       Musical notation:

$$\left|\frac{4}{4} \quad \textbf{\j} \quad \textbf{\j} \quad \textbf{\j} \quad \text{\textgamma} \quad \right|$$

    Time: one crotchet per second.
  (ii) Repeat, increasing speed.

EXERCISE 85.

  Hum six short sounds (. . . .)
    Musical notation:

$$\left|\frac{6}{8} \quad \text{♪♪♪} \quad \text{♪♪♪} \quad \right|$$
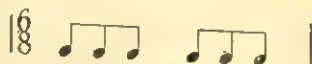
    Time: one quaver per second.


When these short sounds have been practised with some success, short and longer sounds should be combined, the lips and tongue in the positions mentioned. The same clean start is needed for the long sounds as for the short; in fact the long sound is a continuation of a short sound.

EXERCISE 86.

Hum one short sound followed by one long one (. —)
Musical notation:
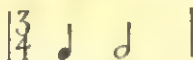


Time: one crochet per second, increasing later

EXERCISE 87.

Hum two short sounds followed by one long one (. . —)
Musical notation:



Time: one crochet per second, increasing later

EXERCISE 88.

Hum three short sounds followed by one long one ( . . —)
Musical notation:



Time: one quaver per second, increasing later.

There is a further tongue position which considerably helps nasal resonance. The pupils can gain practice in this by saying " hang ", sustaining the " ng " sound, and so producing a very resonant " ng " hum, without the final hard " g " sound. A further exercise of a similar type is as follows.

EXERCISE 89.

Say " ming, ming, ming ", breathe, and repeat several times.

A continuous humming should be evident throughout the three " mings ", the character of the " m " hum passing to the short " i " vowel without breathiness intruding.

After the pupils have said these sounds they should be

sung on a note or notes in pitch a little higher than middle
C, about D to G, at a speed of one crochet per second, thus:

$$\left|\begin{smallmatrix}4\\4\end{smallmatrix}\right. \quad \overset{ming}{\bullet} \quad \overset{ming}{\bullet} \quad \overset{ming}{\bullet} \quad \Gamma \quad \right|$$
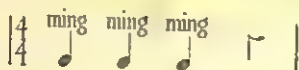
There must be no forcing or tightness; the resonance should
flow freely.

Further exercises of this type combine various vowel
sounds with " ng ". They should be both said and sung.

EXERCISE 90.

(i) Repeat " ming, mong " three times without any break in
the resonance.

Musical notation:

$$\left|\begin{smallmatrix}3\\4\end{smallmatrix}\right. \quad \overset{ming}{\bullet} \quad \overset{mong}{\bullet} \quad \right|$$
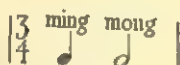
(ii) Breathe after the third repeat.

EXERCISE 91.

As Exercise 90, with " ming, mong, mang ".

Musical notation:

$$\left|\begin{smallmatrix}4\\4\end{smallmatrix}\right. \quad \overset{ming}{\bullet} \quad \overset{mong}{\bullet} \quad \overset{mang}{\bullet} \quad \right|$$

EXERCISE 92.

As Exercise 90, with " ding, dong ".

EXERCISE 93.

As Exercise 91, with " ding, dong, dang ".

EXERCISE 94.

As Exercise 90, with " sing a song ".

Musical notation:

$$\left|\begin{smallmatrix}3\\4\end{smallmatrix}\right. \quad \overset{sing\ a}{\bullet \cdot \bullet} \quad \overset{song}{\bullet} \quad \right|$$

EXERCISE 95.

As Exercise 94, with " ring a ding ".

EXERCISE 96.

As Exercise 90, with " ding, dong, we sing a song ", but breathing after the second repeat.

Musical notation:



Speed: marching time.

In the performance of these exercises, speed, pitch, and breathing can vary in the course of progress, a greater speed needing less frequent breaths. Any shoulder raising that takes place when breathing should of course be checked.

# SOME TECHNICAL TERMS

There are various terms that should be understood by the teacher who gives lessons in Voice and Speech Training, but the use of technical terms is to be avoided when teaching young children.

## Pitch.

This is the first term of importance, for it is to the pitch of the voice we are referring when we talk of a voice being high or low. We do not mean that the voice has a particular position up or down the throat, but that a certain pitch is being produced according to the tension of the vocal cords when vibrated by the breath. The lower pitch requires less tension of the vocal cords than the higher pitch; also the higher the note in pitch the less breath pressure is required to vibrate the cords. This is an important point in the teaching of singing when the whole range of the voice is to be taken into account.

There are three recognized pitches in speech—high, medium, and low. The high is used for excitement, joy, etc.; the low for sorrowful, solemn expressions; the medium for ordinary purposes. The medium of one voice may well be the low pitch of another according to the characteristics of the individual.

## Inflexion.

This word is derived from the Latin *flectere*, to bend. Geometrically the word means a change from convex to concave ∿ and it provides a good example of the bend, or

variation of pitch, in speech. Technically it occurs within each of the three recognized pitches and produces a gliding change of pitch within each of them. Without this bend, or, as it is termed, the rise and fall in pitch of voice, speech would be a monotone, on one note and consequently monotonous. Voice inflexion is used quite naturally by a majority of people, though some districts practise it to excess, and produce a sing-song type of speech. Other areas suffer from a lack of inflexion, and speech there is dull and uninteresting, so that the description of an exciting scene is much the same as that of a funeral.

There are two kinds of inflexion, simple and compound. The simple inflexion is either a rise ╱ or fall ╲ in pitch of voice. A compound inflexion is a combination of the two, the commonest being the circumflex inflexion, ╱╲ or ╲╱, which can produce very subtle meanings. The exclamation " Oh!" can be practised to both circumflexes, the first to express surprise, and the second doubt. Irony, cynicism, sarcasm, antithesis, etc., can all be expressed by the use of compound inflexions, which are classed as rising or falling according to the last change of pitch. Thus ╱╲ is a falling circumflex, ╲╱ is a rising circumflex. The continued inflexion is the compound used in normal speech, ╱╲╱╲╱, etc., when pitch is constantly varying. For examples see Exercises 98 and 99.

## Modulation.

The word " modulation " is derived from the Latin word *modus*, a measure (in length, size, quantity, etc.). In speech the " modus " was a rhythmic measure in verse, metre, rhythm, melody. Modern common usage of the verb " to modulate " means mainly " to adjust " or " attune ", but in speech it has a finer sense. Modulation is a change of pitch from one to another of the three pitches, high, medium, or low (e.g. low to high), corresponding somewhat to a musical modulation from key to key, and includes inflexion. Together with

this change of pitch, there will usually be alteration in speed and characteristics of voice to suit the new mood.

Pupils soon realize the use and value of inflexion and modulation under the guidance of a teacher, who, in any introductory lesson on the subject, should write on the blackboard a well-known extract, the opening words of Psalm 23, for example, and ask individual pupils to read it aloud slowly. During the reading, the rise and fall of voice used should be noted in diagrammatical form and afterwards presented to the class for criticism. The following five examples cover the possible readings and are representative enough for discussion. It should be first pointed out, of course, that the curves do not express any particular pitch of voice, but give the appropriate shape of the rise and fall vocally.

1. The Lord is my Shepherd, I shall not want.

2. The Lord is my Shepherd, I shall not want.

3. The Lord is my Shepherd, I shall not want.

4. The Lord is my Shepherd, I shall not want.

5. The Lord is my Shepherd, I shall not want.

The class will quickly realize the difference between the five versions and criticize faults when they occur. No. 1 has exaggerated inflexion of a sing-song nature, and is too regular in rise and fall. No. 2 is a monotone, except for a slight fall at the ends of sentences, and is therefore dull. No. 5, in which disjointed words alternately rise and fall, is jumpy and unsatisfactory. These criticisms leave only Nos. 3 and 4 as examples of good reading, both providing interesting inflexions and interpretations, with suitable phrasing, i.e. pauses at the end of a phrase or a group of words not necessarily making complete sense in themselves.

## Phrasing.

The idea of phrasing is not new to the pupils, for in daily speech they phrase quite naturally, but the long sentences of the printed word seem to " take the eye " and upset the natural grouping of words. Punctuation supplies the true meaning of a sentence, but it is for the reader to group the phrases according to the sense.

Still taking the same sentence as before, the teacher might now concentrate on phrasing and ask the class to suggest where pauses might fall. Early answers will suggest that they should come after " Shepherd " and " want "; later will come suggestions of pause after " Lord ", " I ", or " shall ". The aim of the lesson is then to make the class discover the difference between these pauses, and some guidance will probably be necessary before the pupils arrive at the correct answer that the pauses after " Shepherd " and " want " are longer in duration than other pauses mentioned. Some may come to, or be guided to, a conclusion that there is not so much a pause after " Lord ", as a lingering on the word, or a lengthening of the vowel sound, while the voice is raised in pitch before passing on to the next word. This is an important conclusion, as the lingering and the rising inflexion are the foundations of the suspensory pause used in verse reading and reciting.

## The suspensory pause.

Some writers conclude that the suspensory, or suspensive, pause occurs only in verse and not in prose. This is not the case. The suggestion of suspension in prose improves reading aloud to such an extent that it cannot be ignored, and the aims are coincident with those in verse reading. The object is to suggest an end by sustaining a vowel or consonant sound, thus avoiding a complete pause or stop in the flow of speech. Many poems include unstopped lines, the sense being completed in the following line; such lines have been termed " run on "

lines or "an enjambment", or again are said to be "enjambed", the pronunciation of this word being anglicized.    A suspensory pause should be made at the end of such lines, and some useful examples occur in Wordsworth's *The Reaper*, e.g.

> " O listen! for the vale profound
>   Is overflowing with the sound."

> " What e'er the theme, the maiden sang
>   As if her song could have no ending."

In the first example a suspension on the last syllable of " profound " before passing on to " is " shows the end of the poet's line, and also retains the sense.  The second example is an even better one, for here the meaning depends upon the suspension " sang ".  If a stop were made after " sang ", the line would sound to an audience as " What e'er the theme the maiden sang ", which is not the meaning the poet wishes to express.

Similarly the suspension is used in reading prose to avoid disjointed phrases.  If the line " He maketh me | to lie down | in green pastures " were marked for phrasing as suggested this beautiful sentence would be choppy in delivery.  If, however, the words " me " and " down " are suspended and the whole read without a break in continuity, the effect is poetical and clearly right.  Good practice can be given to the class with this sentence on the following lines.

EXERCISE 97.

(i) Say or intone slowly on one note the sentence
   " He máketh mé to lie dówn in gréen pástures ".
   Time: one beat per second (demonstrated by teacher with a down beat on the syllables marked).

(ii) Sustain " me " and " down " for two beats instead of the original one (the teacher beating time at the same rate).

(iii) Repeat both examples in normal speech, letting the voice glide upwards in pitch on the second beats of " me " and " down " in the second example; then without stopping continue on to the next word.

"Me" ending in a vowel and "down" having a final "n" are good words to suspend. When the final sound is that of an explosive consonant, "b", "p", "d", "t", "g", "k", the letter sound cannot be sustained. In such cases the next sustainable sound before the explosive is suspended, e.g. "boot" has the "oo" sustained, "wind" has the "n" suspended.

The class can now say together the whole psalm after discussing the inflexions and suspensory pauses of each verse. This will not be entirely new to the class as they are most likely accustomed to saying prayers together in school or place of worship, and such practice is an excellent way of preparing ground for choral speech.

## Pause.

The pause at the end of a phrase or sentence, and indicated by a punctuation mark, is known as the grammatical pause, the pause at the end of a phrase often being termed a rhetorical pause. It is sometimes there for the elementary reason of giving the reader time for breath, but there are other uses to which a pause can be put. When properly used, for example, it can arrest an audience's attention, and becomes known in this case as a pause for effect, or an oratorical pause. The punctuation system may give some guidance as to the best place for it; sometimes, for instance, there might be an exclamation mark, e.g. "Hark! | the King speaks". Usually, however, there is no sign when to use this oratorical pause, and the reader himself must supply it, e.g. "You | are a thief". Another type of pause is the emotional pause, which can be substituted for a sob, e.g. "I am | sick | at heart".

The description of any dramatic scene will supply the class with examples of these pauses, and there is none so dramatic as the story of the Crucifixion, Luke, Chapter XXIII, which contains the splendid passages, "There was darkness | over all the earth . . . And the sun | was darkened | and the veil of the temple | was rent | in the midst. . . . Father | into thy hands |

I commend | my spirit: and having said this | He gave up | the Ghost."

Such pauses are, on the whole, not natural to children, and many adults would, and do, read these dramatic sentences without pause for effect; in fact, to them this word " effect " seems to suggest a feeling of insincerity.  It is indeed true that biblical examples over-exaggerated in delivery and done badly offend the ear, so that the reading does appear insincere: but well read, with the use, at times, of suspension to avoid choppiness, the sentences live.

The natural pause which sometimes occurs during a line of verse is known as the rhythmical pause, or caesura.  Shakespeare in his progress as a verse-writer learnt and illustrated how to vary the position of the caesura to avoid the monotony of too regular a rhythm.

## Metre.

While the class is doing Exercise 97 the teacher who has a sense of rhythm will, without premeditation, beat time with a hand movement to keep the class together.  The class can now be encouraged to beat time while saying the psalm, and be asked what this beating time illustrates.  Older pupils may arrive at an answer that there is rhythm in speech, as there is in music or verse reading, but that the stresses are not so regular.  In the first few lines of the psalm the stresses seem to fall on—Lórd—Shép(herd)—sháll—wánt—mák(eth)—líe—dówn—gréen—pást(ures).  This is a suitable time to discuss emphasis or stress, for already the class has arrived at the conclusion that some syllables are more marked, or stronger, than others, i.e. that there are strong and weak syllables.  Such words as " máster ", " enóugh ", " wónderful ", " incompléte ", " illúminate ", " abóminable ", " fóremost ", will illustrate how these stressed syllables vary in position.

The extent to which we depend upon stress to convey shades of meaning in speech can best be shown by emphasizing

different words in a given sentence, e.g. " This old man sits and thinks ".

Emphasis on   " this " points to a particular old man.
    "       "   " old " differentiates between an old and a
                 younger man.
    "       "   " man " suggests that a woman is also present.
    "       "   " sits " contrasts this position with standing or
                 kneeling.
    "       "   " and " points to something additional that he
                 does, i.e. thinks.
    "       "   " thinks " suggests that he concentrates more
                 on the thinking than on the sitting.

Such sentences, especially when supplied by class members themselves, rouse interest and discussion.

Having thus made it clear that there is rhythm and stress in prose and speech, it should be easy for the teacher to guide a class to the conclusion that verse or poetry virtually depends upon emphasis and rhythm.

Some pupils may have learnt Latin, and have a knowledge of Latin verse; a few remarks connecting such knowledge with English verse is interesting and instructive. The main difference is that Latin verse depends not upon stress, but upon quantity or length of syllable. In English, if

$$\text{" Thĕ lít | tlĕ stréam | rŭns róund | thĕ híll " |}$$

is said slowly and with marked rhythm as indicated, the syllables marked / are noticeably more strongly stressed than those marked ⌣. The word " stream ", however, is not necessarily sustained for a longer duration than " runs ", as it would be in Latin verse.

The dividing lines shown above and looking rather like bar lines in music, divide the line of verse into feet, and in the above case each foot contains a weak syllable followed by a strong syllable in regular order of sequence. This division into

feet is termed " scanning " (noun, " scansion "), and the lines of the classic poets are scanned with little difficulty, although to avoid monotony most poets on occasion substitute feet outside the regular metre.   A common example of this substitution occurs when a strong-weak is substituted for a weak-strong foot.   This happens after a pause, at the beginning of a line, for example, or after a caesura, i.e., a pause during a line of verse.   An example of such substitution is found in the last line of the second verse of *The Daffodils* by Wordsworth.   The line has feet of weak-strong syllables, except for the first foot, which is strong-weak:

" Tóssĭng | thĕir héads | ĭn spríght | lĭy dánce ".|

Modern poets often forsake regularity of rhythm and their verse is sometimes difficult to scan.   Classical English verse, however, is regular in rhythm, each metrical foot in it being usually composed of two or three syllables, to give the type of rhythm known as running rhythm.   The following are the feet most commonly in use.

| | | |
|---|---|---|
| *Two syllables* — | Trochee: | / ⌣ |
| | Iambus: | ⌣ / |
| | Spondee: | / / |
| | Pyrric: | ⌣ ⌣ |
| *Three syllables* — | Dactyl: | / ⌣ ⌣ |
| | Anapaest: | ⌣ ⌣ / |
| | Amphibrach: | ⌣ / ⌣ |
| *Four syllables* — | Paeon: | / ⌣ ⌣ ⌣ |

(The order of the three weak syllables is variable.)

The pyrric and paeon are ancient forms used at times by modern poets.

*John Gilpin* (Cowper) illustrates the use of the weak-strong feet, or rising rhythm, to give a forward urge, suggesting riding a horse.   Examples of strong-weak feet, or falling

rhythm, are *Drake's Drum* (Henry Newbolt) and *Ode on the Poets* (Keats). Both are reminiscent and have no forward urge. By thus choosing their metre, poets can express the various moods and subtleties of words in rhythm.

Sprung rhythm, used by sixteenth-century poets, was revived by Gerard Manley Hopkins; it gives the impression of leaping by jumping from a strong syllable over several light syllables to another strong syllable. It is difficult to scan at sight as there are so many loose syllables which do not conform to any rule. When the strong syllables are discovered, the rhythm supplies the measure of feet. Further information on this subject can be obtained from the introduction to *The Poems of Gerard Manley Hopkins* (Oxford University Press).

# CHAPTER XII

## READING ALOUD

The technical exercises and explanations so far provided on phrasing, pause, rhythm, etc., supply the teacher with a sound basis on which to give instruction not only in good speech, but also in reading aloud. For the latter purpose, however, the teacher must also become fully acquainted with the differences that exist between reading silently to oneself and reading aloud to others, for only then is he in a position to understand the difficulties which arise from a teaching point of view.

During silent reading the eye moves as quickly as the brain can absorb the subject matter; in other words, we read as quickly as possible to understand the sense of the story or article, and the technique of good speech does not apply. In silent reading, therefore, poor speakers can gain as much as good speakers in the way of knowledge, and some people might consider the subject of good speech hardly worth studying, seeing that most school examinations depend upon the written and not the spoken word. So many examinations now require an interview, or " viva ", however, that it is clear that something more personal than the written word is needed.

Some schools require at least that Seniors read a portion of Scripture to the assembled body in turn: a few go still further, and make all those who are able to read take turn, from about the age of nine, in reading the Scriptures aloud in public. All schools, however, are not so well placed for this practice, and the Speech Training class is the only outlet for tuition. It is true that other classes (e.g. English, History,

Scripture, etc.) provide opportunity for reading aloud, but they usually require the matter to be read as quickly as possible so that the full programme of work arranged for the school term can be covered. There is this difference also, that generally the other pupils all have a copy of the matter being read aloud, and thus can follow at a much greater speed.

If this printed matter is taken away, a new set of circumstances arises, for the pupils who are listening cannot then absorb what is being read unless the reading is slower in speed, and pauses are observed giving time for thought. At the same time, however cultured the mind of the listener, it is doubtful whether the full beauties of prose and verse can be appreciated unless the passages are read aloud by a good performer. What we have to do, then, is to define the style that must be acquired by the reader who wishes to deliver a message in good language to an audience, and to depict those beauties in the language which silent reading can rarely achieve; the style, in fact, of the reader who plays with fine words and quality of voice as the instrumentalist plays lovely music accurately and with quality of tone.

It has been said that good reading is a fine art, and that the ability to perform well is a gift. The teacher should beware of such an opinion: in effect it means that the subject is not a teachable one, and this in itself should always be a challenge to a teacher. It is true that some pupils learn quicker than others, that some are more adaptable, but this is also true of any branch of life's works and pleasures, and does not obscure the fact that all pupils can be taught to their advantage.

## Prose reading.

There are two kinds of prose reading to be considered—the prepared and the unprepared, that is, (i) the passage which has been read and practised previously, and (ii) that which is read at sight. Judging by the standard of public reading, comparatively few people consider that rehearsing a passage beforehand is worth while. In actual fact, of course, reading

to an audience needs most careful preparation, in which every inflexion, pause, etc., is used perfectly naturally by the reader with all technique concealed. This latter point is most important, for next to the inarticulate reader, the over-punctilious person, who sounds every final syllable, and neglects neutral vowel sounds, is the most trying to the ear.

The prepared reading, not memorized but otherwise well known and practised, has its own peculiar problem. The passage is so well known that a slip in words may easily occur, perhaps through over-anxiety or over-confidence. Such mistakes can be avoided if the reader remembers to *concentrate on each word* and *not look ahead*.

Sight reading, on the other hand, requires different treatment, for the reader needs to *look as far ahead as possible* to obtain the sense of the passage while reading is in progress, and also gauge pause, inflexion, emphasis, and all the other finer points. In this case imparting the sense of the passage is primary, accuracy of wording is secondary in importance.

Good reading is, of course, based upon good speech, and at an early stage in teaching it is well to settle such questions as the pronunciation of the definite article " the " and the indefinite article " a ". Excepting for emphasis and before a vowel or " h " mute, the former should not, in good speech, be pronounced " thee ", and the latter, except for emphasis, should not in good speech be pronounced " ay ". The vowel in each case is a neutral sound, and except in the particular cases mentioned, there is no reason apart from pedantry for them to be pronounced as " thee " and " ay ".

The choice of pieces for reading aloud must depend upon the age of the class, and the selections should make interesting reading. Below will be found an example suitable for eight, nine, and ten year olds, which can be taken firstly as sight reading, and later as prepared reading. It gives opportunity for the use of technique and variety of voice, and, to this end, a few sentences have been marked for pause and inflexion. The direct speech, too (e.g. " Jane, dear, your hands are

dirty. Go and wash."), gives opportunity for variety of voice
and will reveal talent for character study.

Being an unfinished story the passage can also be used as a
test for imagination, if the class is asked to think over a con-
tinuation of the theme, and at future lessons given the oppor-
tunity to say their versions. The teacher should note, however,
that it is inadvisable for the pupils to *write* their stories, for
writing is apt to hinder free speech, and is often the beginning
of a habit which results in adults being unable to speak in
public without reference to written matter.

EXERCISE 98.

Once upon a time | there lived a little girl | whose name was
Jane. Jane was just eight | although she liked grown-ups best |
who guessed that she was ten. Her Mummy and Daddy | were
the best of Mummies and Daddies, | at least | Jane couldn't
imagine better ones. Yet, sometimes even Mummy could
be a little thoughtless. Only this morning, in the middle of
that lovely game with Daddy—"wompers"—and just as it
was Jane's turn to "womp", "Jane dear, your hands are
dirty. Go and wash," said Mummy, and they were not really
dirty, well maybe just a little dusty. But no—"Mummy's a
darling really," thought Jane, and as for dear Daddy—well,
of course, he was away most of the day at some place called
"business", but he played the most wonderful games. He
also told the most exciting stories about Humpy the Dwarf,
Lumpy the Giant, Scaly the Dragon, Screetchy the Witch,
the brave Prince Rupert and dear Princess Gwendoline who
always seemed to be the prisoner of the Giant, Dwarf, or
terrible Witch. Rupert on his steed Alabaster, however,
always arrived just in time, helped by the good fairy, Moon-
star.

Early attempts in the reading of the above passage will
consist chiefly in finding the ends of phrases where the voice
should rise; later, training in the use of the suspension can
be introduced to improve the reading. For instance, there is a
phrase mark after the word "time", and most likely in the early
stages a break will be necessary; later, however, the word

" time " will be suspended, or sustained, before passing on to " there " and a break will be found unnecessary.

The following passage is for older children and may be used both for reading purposes and discussion. It is worth noting to what extent the reading improves after discussion; instead of treating the passage as so many words to be read accurately, pupils visualize the picture expressed in words to the advantage of the reading. Many children will have seen a village church, others at least will have seen pictures of the kind described.

EXERCISE 99.

The village church, square-towered, seems to stand as a symbol of faith and continuity. The sign of faith is evident as Sunday by Sunday the village folk, dressed in their best, take their way to join in a form of worship, little changed during a period of over 300 years. The symbols of continuity stand in the immediate church surrounds, stones marking the resting place of former worshippers. The repetition of names illustrates how the people cling to their village from generation to generation. Here a child aged 4 years, there Anne Croft, 103, lying close to former occupants of the Hall or Manor; signs of sadness, relief maybe, the levelling of classes and local unity at least in death. And then a strange group of names, foreign to the village and to the country — " Here lies Jean le Court ", and also his wife and family. Rumour says that a family of Huguenots crossed from France searching for religious freedom, and found here a haven of peace and a final resting place in this quiet corner of a country churchyard.

Slow reading of the above passage should be encouraged so that the audience can be given time to appreciate the descriptive phrases to the full. Phrasing marks and inflexion marks are again shown at the beginning of the piece, but the pupils should be asked to supply their own in the second half. Suspension marks are likewise shown, and, as progress is made in the reading, suspensions should be introduced in place

of some of the phrase marks. Vowels and sustained consonants are the sounds that the voice is able to suspend. The pupils should therefore be reminded that when a suspension is needed on a word ending in one of the explosive consonants " p ", " b ", " t ", " d ", " g ", " k ", which cannot be sustained, the sound prior to the explosive which can be sustained is suspended. An example of this is seen in the passage in the phrase " seems to stand ⌒ as a symbol ". Here the " n " of " stand " is sustained in place of the explosive " d ". At such suspensions the voice usually rises in pitch so that variety of pitch is obtained throughout the passage; a singsong style should, however, be avoided.

The class should be warned, of course, that no rigid scheme of pause and inflexion can be tabulated, and that the marking used is more in the nature of suggestion than a definite scheme. Variation should therefore be discussed and encouraged, provided good sense and clarity are maintained in any variations.

Another point that must be made clear is that the reading should be directed, or projected, towards the farther end of the room, avoiding a " head-in-book " attitude. Projection is most important in any branch of speech delivery; in fact this combination of mind, personality, and technique is the ultimate aim of all speech performance. A useful and attractive aid towards this is a large shooting target hung on the wall or blackboard. A member of the class can usually find great pleasure in drawing such a target, probably in colours. The psychological effect of " hitting the bull " with the voice while reading aloud, or performing any suitable voice or speech exercise, often produces results when much explanation has failed in its object. By varying the distance of the target from the speakers, the effect of talking in different-sized rooms or halls is attained, the greater distance indicating the larger hall. Shouting and forcing the voice, however, should not be allowed; the speaker must learn to " hit the bull " without such efforts.

## Verse reading or study.

Many children use the public and school libraries and are encouraged to read good books at home, but there are still others whose reading includes little else than improbable stories of adventure and dare-devil escapades. A vast number visit the cinema, where stories are absorbed with little effort and in comfort. For such children as these verse reading has to be approached carefully, for the gap between verse and what they have read or seen previously is wide and not all are willing to cross it. Narrative verse which tells a story is the natural bridge over such a gap; indeed it often creates enthusiasm, especially if the verse has a well-marked rhythm, for rhythm is movement and action and children love these. The rhythm should not be over-emphasized to the detriment of the verse, however, and the throb or pulse should more often be felt than heard.

Once initial interest in such verse is aroused, the teacher should impress upon the pupils that they cannot do full justice to the piece without memorizing it, for only then can they achieve the full enjoyment of reciting the poem as opposed merely to reading it. This will instil into the class the new incentive of learning verse by heart, and it need be no labour, for it is remarkable how quickly children memorize if they hear a poem read aloud, under instruction, by several class members in rotation. In fact some learn quicker than by the plodding method of memorizing line by line.

Good examples of narrative verse with well-marked rhythm are found in such poems as *John Gilpin* (Cowper); *From a Railway Carriage* (Stevenson); *Tartary* (De la Mare); *The Highwayman* (Noyes); *The Rider at the Gate* (Masefield). Any anthology contains examples of this type of interesting and rhythmical verse which can be read and said individually and collectively.

Following this regular kind of verse should come a type in which metre is not so clearly marked; where, in fact, if the

metre were too strongly marked the interpretation of the poem would suffer. A good example of such a poem is *The Lake Isle of Innisfree* (Yeats), which has good, but not such regular rhythm. The line " dropping from the veils of the morning " is an interesting example of substitution, the weak-strong, or iambic rhythm, changing to strong-weak in the word " dropping ". This same line of Yeats seems to take liberties with the metre, but if we beat time, the stresses clearly fall on " Dróp veíls mórn whére crick síngs ", thus, in spite of minor variations, retaining the regularity of rhythm found in the other lines.

It will be noticed, too, that the first line of the final stanza provides an example of an unstopped line, or an enjambment, the sense running on into the second line. We have already covered the ground to cope with this problem by the suspension, examples of which can also be seen in the following lines.

> With a glint in his eye, a swing
> In his stride and the air of a King.—*F. J. G.*

> Nature in awe to Him
> Had doff'd her gaudy trim.—*Milton.*

In these it will be seen that certain consonants have a flowing sound that is pleasant to the ear and makes suspension easier. These consonants, " l ", " m ", " n ", " ng ", and " r ", are known as liquids, a term that aptly describes their flowing quality.

Pupils should be encouraged to invent their own examples for all these exercises and to write verse in simple metre. It is surprising the standard which can be attained by young pupils in verse writing, especially when the appeal is to the ear through sound, and not to the eye through the written word only. When heard, the placidity of a line such as " The lowing herd by the cool stream " can easily be contrasted with " The pitterpatter of rain on the old tin roof ". The first has vowel sounds easy to sustain, and creates a calm,

restful picture; the second has, on the whole, shorter vowel sounds that are more suitable to the mood. Verse should always be put to the test of reading aloud, otherwise much beauty is undiscovered; also, verse that appears good to the eye may prove deficient when vocalized. Just as a song should be sung, so verse should be read aloud to be appreciated, until eye and ear join in perfect harmony, and seeing perhaps becomes hearing.

There are two extremes to be considered in the reading and reciting of verse; on the one hand, there is what is known as " chatty " verse; on the other, " moaning " verse. The first type lacks the sustained sounds necessary in good verse reading and its effect is jerky and restless; moaning verse, on the other hand, exaggerates the prolonged sounds, and verse reading becomes a droning monotony of sound. It is curious that many people with good speaking voices, who read prose quite well, will adopt this moaning type of delivery when reading verse. Clearly the mood of the verse chosen requires different interpretation, but there is no need for verse reading to reach either of these extremes.

Chatty verse needs a corrective which will give length to vowel sounds and the continued consonants. Gray's *Elegy* is a good example for practice, and if the mood of the piece does not correct the chattiness the pupils should be encouraged to intone or sing the words slowly on one note; E above middle C will suit for pitch. Intoning is most helpful in verse reading and might also be tried apart from chatty verse as an exercise for voice quality.

As an antidote to moaning verse such lyrics as *Everyone Sang* by Siegfried Sassoon and *Going Downhill on a Bicycle* by H. C. Beeching will be found of value; both give the mood of joy and can move at a good speed.

Such speed is often important in verse reading. Some poems depend upon regularity of speed for their interpretation, others upon variation of speed in which the reader lingers on a word here and there, introducing what is termed

musically "tempo rubato" (i.e. "robbing the time"). The pieces already mentioned give examples of variety in speed. In the *Highwayman* (Noyes) the eagerness of—

> " The Highwayman came riding,
> Riding, riding!"

contrasts with

> " A red-coat troop came marching,
> Marching, marching!"

and such matters can be discussed in class.

A great deal depends on such discussion, for it will help to do away with the tendency that many children have of merely imitating their teacher. The conscientious teacher is so apt to do too much, that sometimes he or she produces pupils who in pause, emphasis, and voice are merely imitations, generally poorer ones, of the teacher. This is not educational teaching, but cramming, in which the teacher is merely inflicting his or her personality upon the pupil. Candidates for examinations at times clearly illustrate in performance that they are under the same teacher, and even though the result may be good, one cannot help feeling that educationally the pupil's personality might be more in evidence and the teacher's less. Teaching by imitation is also apt to produce unfortunate results, for it is the peculiar that appeals to the eye and ear of the pupil, hence a teacher's solecisms (and most of us do have them!) become more exaggerated by pupils than the good points. This can all be avoided by the teacher who discusses with pupils the spirit of the poem and the possibilities of interpretation, and encourages personal interpretation within the limits of good technique.

The meditative lyric requires no gesture in performance, but possibly in a dramatic or narrative lyric the pupil might consider that the urge of the piece would allow some movement. The usual lyric style of delivery is what might be

termed introspective, or as if searching one's own mind for the poet's meaning and interpretation, so that the reciter is, as it were, the impersonal medium between poet and audience. Some meditative poems clearly lend themselves to this impersonal attitude more than others, and indeed could be said in a sitting position with good effect. Among these may be classed George Herbert's *Virtue*, Shelley's *Music, when soft voices die*, Flecker's *To a Poet a Thousand Years Hence*, and O'Shaughnessey's *We are the music-makers*, but this is always a matter of personal thought and application. Voice is the telling feature of such poems, combined, of course, with speech technique.

## STAGECRAFT

### Gesture and facial expression.

The word "gesture" is derived from the Latin verb *gerere*, to carry or deposit, and used to mean carriage or deportment, but on the whole it has grown to mean movement of limbs and body.

The movement can be made for emphasis, or to express appeal or denial; it can also indicate the presence or position of another character or an article. It is equally important in characterization. The movement and postures of an elderly gentleman, for example, are essentially different from those of a young man, while the lame old nurse in *Romeo and Juliet* (Act II, Sc. 5; Act III, Sc. 2) contrasts well with the youthful Juliet.

Period and costume, too, effect gesture. The full skirts of the Elizabethan ladies, the various tight breeches and stiff coats of the men, all lend themselves to the dignified acting seen in bowing and curtsying. The gestures of other periods vary accordingly, the dignified periods requiring a larger sweep of hands and arms compared with the more intimate movement of the modern play.

Two broad divisions of gesture are soon evident: (*a*) positive—the palms of the hands uppermost, (*b*) negative—palms down. Positive gesture includes asking or appealing; negative gesture, denials. In both types the main early faults are caused through stiffness, when the elbows cling to the sides or stick out awkwardly. In correct gesture the arms must move loosely from the shoulders, and the movement be felt to the

fingertips. Indeed if gesture is not to be mechanical, it should begin in the mind.

The ally of gesture, facial expression, cannot be over-estimated. Various writers of past generations have handed down some useful tags, and of these " The eyes are the windows of the soul " is a useful one for a teacher, leading naturally to another useful stage hint: " Never drop the level of the eyes below the fourth row of the stalls." The connecting link between these two statements is surely that, if the eyes are so important in acting, they should not be masked, otherwise the actor is losing one of his chief assets, and the audience losing one of its greatest helps towards understanding the subtleties of the play.

Since the English are not a demonstrative race, gesture and facial expression are not easily effected by them, but from the start the teacher's aim should be to encourage natural movement. This can be seen in young children, who are freer and more natural in movement than their more self-conscious elders. The following graded exercises encourage natural movement, develop imagination, and help to overcome self-consciousness and stiffness: in other words, they help to teach stagecraft.

The basis of good movement is relaxation, and the basis of relaxation is good breathing. The lesson should therefore begin with a few breathing exercises of the kind suggested in Exercise 3, in which the class circles round the teacher, carriage of body easy and relaxed, without stiffness. It is then time for this exercise.

EXERCISE 100.

*Position*:

Class standing in a circle.

*Instructions*:

Show, by movement alone, how you would ask for something, thinking the words " Please give it to me ".

Most of the pupils will raise one hand, or both hands, palm uppermost, without much consideration. Some will stretch farther forward than others, some will move awkwardly, some will kneel, and altogether there will be plenty of variety. All of these gestures should be noted, then the exercise should be given several times again with little more comment at first from the teacher than, " Think the words, think, think!" Later the instruction, " You must feel the gesture to the fingertips " can be added. This usually rights the floppy-handed pupils, who at once stretch the fingers, probably separating them too much, a fault which can easily be corrected. It is now time for the teacher to add the final instruction, " Think it, and feel it through your body", and to watch the class automatically overcoming their more common faults, and developing their facial expressions. The more intense their pleading, the farther their hands will be outstretched, but they must be warned to beware of bending their bodies and heads forward in such a way as to cause rounded shoulders.

The next exercise is a combination of gesture and the spoken word. The class should be advised here that *gesture precedes the word*, the order being " Think—Move—Speak ". There is a general tendency to move *on* the word instead of *before* the word.

EXERCISE 101.

Say the words " Please give it to me ", using gesture.

Discussion can follow this exercise, for in a short space of time much ground has been covered, in spite of mistakes, and such questions will naturally arise as, " Why are eyes so important?" and " Why does gesture precede the word?" Both of these questions are connected with the actor's attitude towards the audience. He wants the audience to understand quite clearly what he intends to convey, so the eyes and face show them his inner feelings, followed by words which

usually further express these feelings. Facial expression therefore precedes the word, in addition to gesture. The actor first gives the sign of his meaning, then follows this by the words, a two-way approach to the minds of the audience. By such methods good acting sets out to simplify for the audience the various moods and subtleties of the play while in progress.

In the next exercise the teacher should point out that a gesture can be accentuated and also that every gesture has its start and finish.

EXERCISE 102.

Say " Please, please, I beg of you, give me the casket ", using gesture.

Some pupils will accentuate or emphasize with outstretched hands quite naturally on " Please ", " please ", " beg ", and " give ", even increasing the accentuation as they proceed. This is a sign of ability. They must not, however, forget the importance of the finish of the gesture, the hands dropping to the sides, hopelessly, to suggest that the appeal is useless. Alternatively, before the hands are dropped, the fingers can fold themselves into the palm to form a clenched fist, then the fists can drop to the side. Whatever the movement, the gesture and accentuations should precede the words, and facial expression should be encouraged.

EXERCISE 103.

Illustrate without words, i.e. in mime, your emotions and reactions to the following situation:

You are walking, tired and weary, through unknown country, when suddenly you see a lion. (Indicate the spot where the lion is lurking.)

This exercise, which can be carried out in groups if the class is large, individually, if small, is suitable for pupils of any age, and illustrates from a simple beginning the order of reaction, " Hear—See—Express—Act ". The group, or individual, approaches wearily the indicated spot; hears a

rustle; looks in the direction of the sound; and expresses, by facial expression, surprise and fear. Then follows the action, probably running away from the danger.

Older pupils can with advantage discuss the question of controlled emotion and characterization in acting, for it must be remembered that when playing a part the actor is portraying a character, and thus there are two personalities concerned. In addition there is a third person to be considered, namely, the writer of the play and mental creator of the character, and yet a fourth, the producer, who, by direction, reveals the character to be acted, e.g. a timid or bold character, a humorous or grave character, etc.

Let us take A as the actor, and B the character for portrayal. The producer may choose A to act B because A is by nature the producer's idea of B. In this case A is more or less himself when on the stage, the easiest form of acting. But if A is required to alter his own characteristics to become B the question arises, " To what extent can A submerge himself in B?" From this point of view it is most interesting for one to attend performances given by stock theatrical companies in which the players are called upon to act a variety of plays and characters in a sequence of days, weeks, or months. A is sometimes dominant, but a combination of A and B is usual, and is very necessary in good acting; indeed the more A can assimilate B the better the acting. A weak spot in this assimilation is likely to occur in highly emotional scenes, when instead of an emotional A + B, we have an emotional A, and the acting has deteriorated.

Any such discussion on these lines should lead the members of the class to see the necessity of keeping the emotion under control in order to retain the A + B combination. They can then act, in mime, the parts suggested in the following exercises.

EXERCISE 104.

A policeman on point duty.

Several pupils can perform this exercise simultaneously, if necessary, given sufficient arm room. In addition to stopping and calling on traffic, they can draw on their imagination to introduce a stranger who wishes to be directed, a stray dog, an unruly driver, an accident, children who have to be shepherded across a road, and soon all can be brought in in dumb show, with suitable facial expression, the arms being constantly in use.

EXERCISE 105.

A bus or tram conductor or conductress.

This exercise gives room for personal thought and interpretation. The elderly lady needing a helping hand, the tall man, the fat woman, the pretty girl, " Fares, please!"—all can be brought into the picture.

EXERCISE 106.

A burglar entering a room through a window—putting articles into his bag—being interrupted by another character and——

The end of the story can be left to individual choice and should bring with it a good climax. In the earlier stages, the stealthy movements of the burglar can easily be portrayed, and the choosing of the loot brought in with perhaps a humorous spurning of this and seizing of that, the opening of the safe, and so on. It will not always be clear what the actor intends to depict, and the inactive pupils can be the judges and critics in such matters.

EXERCISE 107.

A waiter or waitress serving a meal.

EXERCISE 108.

An umpire at a cricket match.

EXERCISE 109.

An auctioneer.

EXERCISE 110.

A barber.

EXERCISE 111.

A boy selling newspapers.

So far the exercises have all been of a solo type. Now we can combine two or three characters in dumb show.

EXERCISE 112.

A lady enters a milliner's shop. The shopwalker asks in mime what she wants, and takes her to the assistant at the hat counter where she tries on varieties of hats. The bored assistant, always pleasant to the customer, reaches for ever more hats——

The remainder of the story is left to the pupil's imagination. This is a suitable opportunity for discussing the attitude of the performers towards the audience. In the above situation, as always, if the audience cannot see the actors' facial expressions they are entirely wasted, however good. In this particular case, there are two extremes which are worth examining. First, both characters can face each other and ignore the audience, who will see only their side faces; secondly, the two characters can directly face the audience. One extreme can be as inappropriate as the other. Character A in addressing character B, whether in mime or speech, has two duties to perform, one to B and the other to the audience C. Now C must be aware of every subtle feeling and emotion of the actors, and two actors, facing each other and showing side faces to the audience, are not portraying fully their feelings to the audience. The voice, it is true, may be portraying anger, sorrow, etc., but if to this voice is added facial expression, visible to the audience, the words are doubly telling. The other extreme is, of course, ridiculous, for although it lets C see the facial expressions of A and B, it prevents them from looking at each other in a natural manner. The solution to the problem, found in good acting, resides in the

fact that two people in normal life can and do converse without necessarily looking at each other throughout the *whole* of the conversation. So in stagecraft, A indicates that B is present, by say a turn of the head occasionally in B's direction, but shows his face to the audience whenever necessary. The subtle balance of A when dealing with B and C needs careful rehearsal for the whole to appear perfectly natural to the audience.

Some general points about gesture can be here noted, e.g. the use of the up-stage arm in preference to the down-stage arm. This simply means that it is better to use the hand farther away from the audience. If this point is tested with the class, it will soon be clear that if the up-stage arm is used, the actor is in a better position from the audience's point of view, since the up-stage shoulder is forward and the other more backward. When both arms are used for gesture, usually one has the main gesture and the other is an auxiliary or smaller supporting gesture. The major gesture should, in such a case, be made with the up-stage arm.

Another useful hint is that it is advisable to enter a stage, or move when on the stage, with the up-stage foot first, since this movement shows more of the actor's face to the audience. Furthermore, if the down-stage stride can be slightly shorter in length compared with the up-stage stride, a good position towards the audience is maintained. This movement, however, needs careful practice to appear natural, having a slightly crab-like motion in perfection. Standing positions and turns must also be studied from the audience's point of view.

When all these points have been discussed a final solo scene can be mimed illustrating most of the points discussed.

EXERCISE 113.

A butler (maid) enters a room and sees an envelope on a table. Guiltily he (she) approaches the table, takes the letter from the envelope, reads it, and expresses emotion at the con-

tents. While reading, he (she) is disturbed by his (her) master (mistress) and acts accordingly.

When reading the letter the eyes are lowered but they must also express the emotions to the audience. To do so it is best for the actor or actress to read a sentence, express emotion, then read on, following this up with further facial expression and so on. Every fleeting thought has its expression.

# CHAPTER XIV

## CHORAL SPEECH

Choral speech, prominent in early Greek drama, has of late years been resurrected and rejuvenated. It has found its way into modern drama in such plays as *Murder in the Cathedral* (T. S. Eliot) and *Will Shakespeare* (Clemence Dane), and it is likely that the dramatist of the future will use choral speech in new and various ways to suit his purpose. It should be included in the curriculum of every speech class, for the most primitive attempts create interest, and bring variety and humour to the daily work as well as inculcating a valuable team spirit. A capable and well-rehearsed choir can sometimes add a beauty to words which no one person can emulate, for certain passages lend themselves admirably to choral work and are heard at their best in this form.

The easiest approach to choral speaking is by means of a unison piece, such as *The Ferry-Steamer*, in which the rhythm is strongly stressed, so that once it is set there is little room for mistake.

### THE FERRY-STEAMER

Chugging up the river,
Frothing at the stern,
Shaking up the liver—
Other craft may spurn
Such a fussy Ferry-steamer struggling with the tide.

Built in Belfast harbour,
1898.
Captain, name of Barbour,
Tough and bald of pate.
Sister ship saw battle service off Zeebrugge shore.

Haughty men from city
Use her every day.
Trippers, gay and witty,
Scream, and dodge the spray,
As the merry Ferry-boat goes chugging on its way.


Huge majestic vessels
Frown above her deck,
As the Ferry wrestles,
Just a little speck,
With the wind and lashing breakers bursting on her bows.


Passing barge and wherry,
Rising to the swell,
Toots the tubby Ferry.
Half-speed rings the bell,
As the tiny steamer gently eases to her berth.


Over to the " Beaches ",
Facing bomb and shell,
Dashing in, she reaches
Tommies suffering hell.
What a sacred Ferry service, Dunkirk to the Downs !


Back to river crossing.
Liners gravely bow
To the steamer tossing
A respectful prow.
May her bell ring ting-a-ling for many an ebb and flow.

                                                          *F. J. G.*


The first four lines of each stanza have each three stresses,
with a fourth stress falling on the pause, thus:

Chúgging úp the ríver (paúse),
Fróthing át the stérn (paúse).


The fourth line of the first stanza is an example of the sus-
pensory pause, when the word " spurn " is sustained for two

stresses before running on to the next line. The last line of each stanza has seven stresses. The speed is about two beats per second, so that each of the first four lines will take two seconds to perform, and the last line four seconds. The piece should be learnt to do justice to choral speech.

When unison speech is progressing reasonably well the class can be divided into two choirs according to normal pitch of voice, high and low. Teachers in daily contact with a speech class will have no great difficulty in making this division according to the pitch of the speaking voices. A simple method, however, is to ask each pupil to say a sentence quite naturally, such as " Good morning, isn't it a lovely day?" or " The sea is booming on the rocks ", and very quickly the low will be separated from the high-pitched voices. The reading of a short passage is also helpful. There will, however, be several medium-voiced pupils about whom doubt may arise; these can be attached to either group and will be useful if a third choir is needed later. The test of singing up or down a scale of notes can also be tried to find range of voice, but sometimes a soprano may speak in lower tones than a mezzo-soprano, and similar peculiarities exist between other singing and speaking voices, so the test is not infallible.

Once the voices are separated they should be arranged in the formation of an arc of a circle, the medium voices in the middle, flanked by the high and low voices. The first two stanzas can then be taken in unison, but the third stanza lends itself to two-part speech, so that it is advisable for the low voices to take the first two lines and the high voices to take the next two, with the last line again in unison. The fourth stanza might be said in a similar manner. The sixth stanza can be tried by a solo voice with the last line in unison.

The next choral piece, *The Train to Brighton*, moves at the same speed as the last, i.e. two beats per second.

### THE TRAIN TO BRIGHTON

Waiting for the train to Brighton.
Luggage ready? That's a tight 'un.
Have you got the tickets handy?
Where's my stick of sugar-candy?
Boohoo! Choochoo! Whoops!

Can't you keep that child in order?
Oh! My bat and my recorder!
Stand back on the platform, Mabel.
Left my handbag on the table.
Boohoo! Choochoo! Whoops!

Hither, thither dash the porters.
Where're my golf clubs—and my daughters?
Buckets? Spades? Perambulator?
What you need is a dictator!
Boohoo! Choochoo! Whoops!

" Poopoo!" comes the train. We're in it.
Stop! That case! Just wait a minute.
Sorry, sir! We're late already.
Oh! My head! Where is my Teddy?
Boohoo! Choochoo! Whoops!

Standing in the train to Brighton.
Sticky children hope to light on
Sunny days and rippling water,
Free from city, bricks, and mortar
Boohoo! Choochoo! Whoops!

Tippety tah, tippety tah.
Roomparabah, roomparabah.
Oomchah, oomchah, oomchah, shooshing.
Oh! My corn! My shin! Who's pushing?
Boohoo! Choochoo! Whoops!

*F. J. G.*

This poem again has four stresses to the line, e.g. " Waíting fór the tráin to Bríghton ", and each line takes two seconds to say. If one beat is given per second, there will be two stresses to the line, e.g. on " Waíting " and " tráin " in the first line. In the last line of each verse there will be one beat rest after " Whoops!", before the next stanza begins, if four stresses are given to the line. The last stanza represents the rhythm of the train in motion, and continues at the same speed as the other stanzas. There is no pause at the end of the lines, however.

When the piece has been rehearsed in unison, soloists may be introduced for various suitable lines, although each verse should finish with the choir in unison. The speed must be maintained throughout, however, and soloists pick up their entries smartly and accurately. Time is apt to be lost when three choristers take (1) " Oh! My corn!" (2) " My shin!" (3) " Who's pushing?" but with practice this can be accomplished, and it is great fun.

In the early stages conducting will be found helpful, at least at the beginning of a piece, but as soon as possible the class should become self-reliant. It is best then to choose a leader to set the rhythm, and, in unison work, to arrange the class in an arc, with the leader in the middle so that he or she can easily be seen by the other pupils. The leader can then, in this piece, unobtrusively nod the head four times at the required speed, and at the fifth nod, the class can begin.

The next example, entitled *A Fine Fat Sow*, gives opportunity for both chorus and soloists. Children enjoy acting animal parts and older pupils also seem to enjoy this piece, but it is too difficult for the very young.

## A FINE FAT SOW

*Chorus.* We are fárm-yard ánimals, knówn to you áll;
     Domésticated, éducated, géese and ducks' that squáll;
     A góat, a horse, a róoster, and a bláck-and-whiteców,
     A góbbling túrkey and a fíne fat sów.

Though you máy not think us trúthful on this hót and lazy dáy,
We are véry busy péople, but we líke our fun and pláy.
Let us íntroduce oursélves.  Here is Mr. Billy Góat,
With his shággy ragged béard, and his rúgged fuzzy cóat.

*Solo.*  I'm an órdinary féllow, and Bílly is my náme,
    By náture most retíring, and réally very táme;
    But, at tímes, I'm roused to ánger, bow mỳ héad and stamp
        and stútter,
    And discrétion's wife of válour when she méets the champion
        " bútter ".

*Chorus*  We are fárm-yard ánimals, . . . fíne fat sów.
    We presént you Mr. Plódfoot, who's a cárt-horse of abílity.

*Solo.*  I tóil and pull and plóugh, and earn an évening of tran-
        quíllity ;
    And thóugh I'm out of dáte to the mechánically mínded,
    On cóldest days I stárt, when pressed, and háven't to be
        " wínded ".

*Chorus.*  We are fárm-yard ánimals, etc.
    Step fórward, Mr. Róoster, you're the príde of all the fárm.

*Solo.*  I strút about amóng my wives and sóund the first alárm,
    And if a finer bírd exists, it réally can't be trúe ;
    I'll téar the feathers fróm his back, and cró with " Cock-a-
        dóo ".

*Chorus.*  We are fárm-yard ánimals, etc.
    Take a bów, Mrs.Ców, with your bláck-and-white pátches.

*Solo.*  I'm extrémely slow of mótion, fond of cúd and sleep in
        snátches ;
    And nót upset by búsiness cares ; my ínterest's in my túmmy;
    I páy in liquidátion, for I féed the young and gúmmy.

*Chorus.*  We are fárm-yard ánimals, etc.
    Our Túrkey is a spry bird, (please don't méntion Xmas Dáy!).

*Solo.*  I'm a góbbler, proud and pérky, always réady for the fráy ;
    Quite fed-úp with choicest tít-bits, knowing évery ounce I
        swállow
    Turns the bálance in my fávour for an énding grave and
        hóllow.

*Chorus.* We are fárm-yard ánimals, etc.
But ló! By no means léast, here sways a fíne fat sów.

*Solo.* I nózzle in the túfts and roots, and grúnt, and I'll allów
I dóte on dirty dítch and dyke, and ón my friends of cóurse.
The ónly thing I cán't abíde's a dísh of apple sáuce.

*Chorus.* We are fárm-yard ánimals, etc.
And lást the geese and dúcks that squawk, we'll lét them tell
their stóry.

*Semi-chorus.* We páddle, waddle, glíde, and, snapping grúbs,
we're in our glóry.
And thén, at our decéase, with pride we're véry justly púffed,
For we're nót like humans, júst interr'd, but, líke the eagle,
stúffed.

*Chorus.* We are fárm-yard ánimals, etc.

(Finish with chorus of farm-yard noises.)

*F. J. G.*

This piece should move with a swing, though, while the
class is in the learning stage, the speed can be reduced with
advantage, the final speed only being settled when the teacher
has had time to sum up the capabilities of the class. The
soloists must fit the speed and not linger unnecessarily over
their parts. They should each step forward a pace when
introduced by the chorus, and depict by their voices the
characters they represent—Mrs. Cow, for instance, being in
strong contrast with the turkey. Those who do not perform
a solo can take part in the semi-chorus of geese and ducks.
Clear diction is essential throughout for both soloists and
chorus. The final chorus is followed, on the fifth stress of
the last line, by a chorus of farm-yard noises, e.g. " Quack,
Quack, Quack!", " Grunt, Grunt!", " Cock-a-doodle-doo!",
" Gobble, gobble, gobble!"

Non-Scottish schools need not fear the few Scottish words
in the next poem, *The Gathering Song of Donald the Black* by

Sir Walter Scott. The ".ch" sound of "pibroch" is formed by first raising the back of the tongue towards the soft palate, as if to sound the letter "k", but without quite contacting these parts; then sounding the letter "h", as in "hat", so that the "ch" is made. The "pi" of pibroch is pronounced "pee", "Donuil" and "Conuil" rhyme with the name "Connell", and "Dhu" with "dew". Each line has two pulse beats, e.g.

> Píbroch of Dónuil Dhu,
> Píbroch of Dónuil.
> Wáke thy wild vóice anew,
> Súmmon Clan-Cónuil!

The speed is slightly faster than a beat per second, and this will increase probably from "Faster come". Shouting spoils performance; a suppressed emotion is needed, moving to a climax in the last two lines of the poem.

After the class has read through the poem several times for rhythmic purposes, they should be asked for suggestions about dividing up the class for part work. A simple and effective method is for the high voices to take the first four lines, the low voices the second four of each verse, and the choir the last four lines of the last verse in unison. Four lines of solo can be used if thought fitting, e.g. "Fast they come", and the whole should move rhythmically, without pause between verses. If suppressed emotion is not forthcoming, the piece should be said in a tense whisper. This makes an excellent lesson for articulation and tensity of feeling, especially if the whisper is breathy in production, as in the stage whisper.

*For the Fallen* by Laurence Binyon affords an example throughout of a reflective, meditative lyric. A suitable division for two choirs might be suggested as follows: first verse and last two verses in unison; intermediate verses, low and high voices alternately. If the performance is too "chatty" in character, the choir should be made to practise a verse on one note, that is, to intone.

There is not a great deal of verse written for choral work alone, but a good deal of poetry and even prose lends itself admirably for use. The Bible provides numerous examples, one which comes to mind being the 24th Psalm, with its questions and answers, e.g. " Who is this King of Glory?"—" The Lord strong and mighty ", etc. The keen teacher will always have an eye for possibilities, and the arranging of the verse or passage into parts for two or three groups, with good effect. As the standard of performance improves, less rhythmical pieces can be tried, but these require steady practice as the more a choir or class works together on such pieces, the more they acquire that feeling of oneness that grew naturally in earlier stages from the rhythm.

Constant practice with ordinary class work leads fairly easily towards concert performance which can add variety to any end-of-term entertainment. At the same time it gives pupils who might never be considered for a part in a school play a chance to appear on the stage as members of a choral group, learning and performing verse under happy circumstances, to the school's advantage and their own. When arranging the choir for such an end-of-term performance, the teacher can learn and adopt a useful truth from choral singing. One good bass singer, placed between two mediocre bass singers, totals about two and a quarter good basses; on the other hand, if the good bass is separated from the other two performers, the total of the three singers in value is about one and a quarter good basses. The figures used are immaterial, except to point the advantage of placing useful performers among the poorer ones, and not separating the " sheep " from the " goats ".

It should not be forgotten, either, that artistic grouping also adds considerably to performance, and should be well planned and rehearsed beforehand; skilful lighting effects, too, if available, are an advantage in choral work, as in any type of dramatic performance.

# CHAPTER XV

## DRAMA

There is born in every one of us the wish to act. The child imitates the parent, the young girl her favourite film star, and so on. The drama class, therefore, is nothing artificial, but an outlet for something we all wish to do, giving a decided impetus to natural desires.

Now acting is in reality exaggeration of real life. There are numerous policemen, clergy, retired army colonels, pugilists, musicians, butlers, etc., who are such ordinary sort of people in real life that they are frequently indistinguishable from other people, but on the stage such characters must quickly and easily be recognized by the audience. The impecunious curate, the pompous bishop, the peppery colonel, the crooked-nosed pugilist, the long-haired musician, the polite butler, the heavy-footed policeman—all are common features of the stage, and, like Bottom, the beginner, fancying himself a bit of an actor, would rather like to play them all. Much preliminary training is necessary, however, before he can tackle all such parts, for an actor without technique is much akin to a non-swimmer in deep water; certainly the result is similar—he struggles, burbles, and sinks. The dull word, technique, can, however, be safely and with advantage omitted from the teacher's vocabulary in the case of young children from eight to eleven years of age, for much is natural in the way of acting to these unselfconscious little people, if suitable plays are chosen. Such children are not far removed from the land of fairies and make-believe, and imagination is very active. They do, however, require some training. Earlier exercises have prepared the way for movement on a stage,

and gesture and facial expression will now have some form and reason behind them.

Quite a number of children's plays are available for the use of young pupils. Amongst these *The Truth about the Tarts* by T. B. Morris (French), *Form Room Plays—Junior and Intermediate Books*, compiled by Evelyn Smith (Dent), *Eight Modern Plays* (Nelson), *The London Dramatic Books* by Rodney Bennett (University of London), and *The Troubadour Plays* (Blackie), will be found of inestimable value to the teacher. The 14–18 year olds are usually keen to act adult plays, and the scope here is also wide.

No particular play will be here described, but it is advisable that, whatever the age group, the play should first be read through by the class, or, if the pace of reading is too slow in a class of young pupils, read aloud by the teacher. The class will then know the object of the story and have some idea of the characters taking part. When dealing with young pupils the teacher will act as producer, and his or her first task will be the all-exciting one of allotting the parts, or casting, the pupils' individual abilities already being known from the exercises and lessons leading to this stage. A class, however, is not for the benefit of the most capable members only, and the parts should be shared by all—understudies, for example, being arranged for all parts, and given an equal chance and equal attention with the actual performers. Teachers are, of course, human, and it is very natural for them to call constantly upon the best to perform, but this tends to create an inferiority on the part of others, and is not good for class teaching; also it usually means that the same pupils are too often watching and not doing.

In casting, co-educational schools have the seeming advantage that characters can be chosen according to the required sex. In the numerous non-co-educational schools, on the other hand, girls are obliged to take boys' parts and vice versa, a task that is by no means easy, but one that provides excellent practice for acting. Exaggeration is, of course, essential on

the part of both sexes, if, for example, the girl is to achieve the manly stride of the male, and the boy the shorter step of the female. The standing position of the male, with feet apart and hands behind the back, his manly swagger, his manner of crossing the legs when sitting, his lounging gait about the stage, his deeper-pitched voice—all must be practised to an exaggerated degree by the girls who are to act male parts. There are usually some " tom-boy " girls in any group or class who will be glad to play such a role, and they can do so more easily than others whose female characteristics are more dominant. On the other hand, the boy with a suitable face " makes up " well into a girl, but he must complete the part by learning to walk and sit in a manner befitting the feminine character he portrays, and perhaps acquire such tricks as using lipstick and a powder puff naturally. Clothes, of course, are a great help in the transformation of one sex to the other, but it is a mistake to leave all movement, etc., till these and the " war-paint " are on, because so many characteristics can be practised to advantage without them.

Besides the cast, three other important characters must also be assigned their duties—prompter, stage manager, and the property man or " props ". The prompter's duties are to help out any performer who has forgotten his lines; the stage manager's to arrange the setting of the stage, and the position of the characters on it; the property man sees that the properties to be used (e.g. walking-sticks, books, pistols, swords, knitting, and other incidentals which are to be used by various characters) are to hand. A call-boy might also be added to this group of non-actors. His duties are to have the characters ready to enter the stage well before their cue. These off-stage helpers become of great assistance by saving the teacher from fussiness, and a fussy person is not usually a good producer.

The memorizing of the lines is a particularly individual matter. Some can learn only by word-for-word methods; others find that, by reading their parts in rehearsal, they retain the rhythm of the phrases and quickly memorize the

actual words, but, whatever the method advocated, the parts must be memorized to do full justice to the acting. Much can be done, however, before the actors know their parts; in fact some producers would prefer the play to be thoroughly understood by all the performers before they learn their parts. The pupils, therefore, should be encouraged to read the play out of school when possible so as to become fully acquainted with all aspects of it. The advantage gained is that then, in learning their parts, the players are visualizing the whole, not merely their own individual parts, their reactions to other characters' inflexion of voice, etc.

Plays can, of course, be read and not acted, but the wish to act will soon come from the children themselves, regardless of whether the teacher has had acting in mind.

## Production.

Practice in the important features of facial expression, gesture, etc., have already been suggested, but there are some other important parts to be considered in the production of a play if pitfalls are to be avoided. Some playwrights give full details about characters and stage directions, others leave much to the producer's imagination. Furthermore, some playwrights clearly write with a knowledge of the stage, its limitations and possibilities, and every movement of the characters is visualized by the writer, with entries and exits well arranged and timed. In such a case the producer's work is comparatively easy. Other writers are apt to leave bits and pieces to be sorted out by the producer, and unless the latter has vision, these parts will look awkward to the audience.

Let us take, for example, the following instruction: " Exeunt characters A, B, C, D, E, and F ", when the scene is a drawing-room with only one narrow door, and the stage is small in size. The practical producer will here at once anticipate the difficulty. How can he remove six people from the stage without a sheep-like procession of characters holding up the action of the play? That descriptive word " business "

at once comes to his mind, and at rehearsal he will use every device to make the exit as natural as possible and not suggest a scramble. He will, for instance, arrange for imaginary conversations to take place between the characters, have the order of exit carefully planned, and see to it that the characters remaining on the stage help in any and every way to cover a possible hiatus. The good producer is always planning and visualizing in this way, having in mind always the smooth running of the play, from the arranging of the furniture and props at the beginning to the fall of the curtain.

In the case of the furniture, many plays provide a plan or photograph of the stage setting, which simplifies matters considerably. When this is not the case the producer must consider all the possibilities and arrange accordingly, his guiding thought being that furniture should not hinder action nor should it mask entries and exits. Indeed, a well-set and balanced stage should be an aid both to actors and audience. Nor is the original setting of the stage all that matters. A producer must think ahead and be preparing for future situations. At a particular moment, for example, a chair may be required at a spot X by a character A; later, however, it may happen that that chair is going to be a hindrance to the action of another character B. The producer, therefore, will arrange beforehand that when A rises from the chair, he moves it in a natural manner to a suitable place, so preparing the ground for the later action of B.

The position of characters at certain periods of a play may be vital, and a hurried last-moment scramble for position will wreck the effect. The far-sighted producer plans that, without the knowledge of the audience, characters are crossing at suitable times and moving unostentatiously to fixed positions as far in advance of the vital moment as possible. The more characters on the stage at the time, the more careful planning is necessary. Let us consider, for example, the common scene of a character being denounced before a full stage. The denouncer and denounced must, at the vital

moment, be in full view of the audience, and all other charac-
ters be in suitable positions so that the leaders are not masked.
Handling such a crowd, especially on a small stage, is not
easy, and the plan of movement probably begins two or three
minutes before the denouncement. One character, for in-
stance, may move idly to gaze out of a window, another may
replace a book, and so on, actions that all aid the easy move-
ment to required positions.

A very useful exercise in this stage movement can now be
introduced.

## EXERCISE 114.

*Position*:

Class members sitting or standing about the room or stage.

*Instructions*:

Let each, within two minutes from the word " Move " to
the order " Stop ", take up the new position previously
assigned to him or her (e.g. move from sitting on chair to
standing at window, from standing at door to sitting down
at desk, etc.).

The whole movement, done in mime, should appear as
natural as possible, being interspersed with imaginary remarks,
smiles, nods, etc. The first attempt may not be too successful,
of course, for some pupils will move too obviously and directly
to the new position, and most will be too conscious, and reveal
their consciousness by stiff movement. Practice will, however,
remedy these faults. When the performers have lost some of
their self-consciousness, the limited time of the exercise
should be lengthened, and more " business " *en route* to the
new positions suggested. All characters should, however,
reach their new places by the word " Stop ".

## EXERCISE 115.

Similar to Exercise 114 except that instead of ending with
the order " Stop " it ends with a denouncement in mime,

one character, for example, pointing an accusing finger at another to suggest " You're the thief!" At this moment, all other characters have positioned themselves as previously arranged, so that the stage is balanced and the main characters well placed from an audience point of view.

" Balance " is an important word in a producer's vocabulary. The modern " picture-frame " stage should always exhibit a picture, having a suitable background and being perfectly balanced in every way. In this connexion it is well to note that a stage containing a few characters can be just as ill balanced as a crowded stage, and, in fact, the fault is often more noticeable. A blatant example occurs when two characters, with a distance of three feet between them, and no other characters on the stage, stand facing each other in conversation. This raises the all-important problem of " filling the stage ", and producing the triangular effect of two characters A and B, in discussion, projecting their remarks towards each other and towards the audience C, thus:
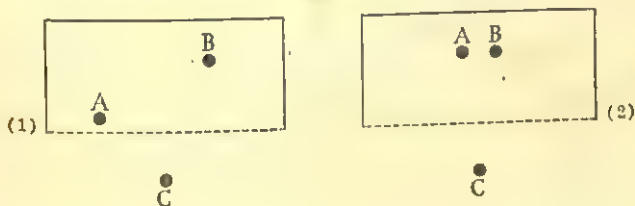


In (1) A and B make the stage appear fully occupied by being at a distance from each other, but when the characters are close together as in (2) the stage is bare, especially since they are both up-stage, i.e. away from the audience. Notice, too, how dull the second diagram is compared with the first. Apart from their close approximation to each other, the two characters are parallel with the footlights in a very unattractive way; in (1), on the other hand, their position is more interesting to the eye, in addition to being easier to the ear of the

audience to which appeal is made.   More interest, too, is created if one actor is standing and the other sitting, when practicable, than if both are standing or both sitting.  Whatever their position, however, the stagecraft exercises have already illustrated the fact that they need not face each other, turning profiles to the audience, for two actors in conversation can each indicate by an occasional turn of the head that his words are addressed to the other character.  The audience then has the benefit of the actors' eyes and facial expression.

When a third, a fourth, or a fifth player enters, the balance of the stage is altered; indeed it changes at each step taken by any occupant of the stage even if no additional player enters.    The producer must anticipate these entries and altered positions, and arrange his characters so that at no time is the stage unbalanced. He must also have an eye for variety of position, avoiding an appearance of overcrowding and an impression of bareness, and always maintaining a carefully thought-out balance.  The operative actors themselves are in the worst position to do this, for it is a task that can only be done satisfactorily from a position in the audience.  This is one of the strongest reasons against the producer acting in a play, for from his position on the stage it is quite impossible for him to gain a true perspective.

Other necessary features of acting are still the same to-day as in earlier years, although good producers do break some of the former accepted rules.  They usually do so only with a reason in mind, however.  For instance, the old rule that the actor should avoid turning his back to the audience is often broken.  A table scene appears unnatural when all characters are sitting facing the audience, and producers have tried, with some success, placing characters who have little or nothing to say with their backs to the audience.  Producers will always, we hope, consider these newer possibilities, but stagecraft, and its history of strivings, is old, and, like chess, most if not all of the moves have been tried and, if found of value, retained.

Nor is it only the producers who are concerned with the various problems of production. Amongst playgoers, too, there has grown up a lively interest in this side of the theatre. Most of these, it is true, visit the theatre for the pleasure or distraction of the play, that is, as a source of entertainment, escapism or amusement, but the fever of production has entered into the blood of others, and for them another aspect of playgoing is born, and the play itself takes second place to the production and acting of the play. This in no way means that ordinary playgoers, whose primary interest is the play itself, do not recognize and appreciate good production and acting; only that they are missing certain of the finer shades of it. These would be fully appreciated by an audience of producers, who would not only be noting weak spots, but almost automatically considering how to improve the production. The teacher, therefore, who encourages pupils to produce plays is preparing the ground at least for intelligent theatregoers.

Amongst the other problems that face the teacher when approaching drama is how best he can handle the varying degrees of talent at his disposal. The stodgy and exuberant pupils, and all that lie between, present him with a mixed bag of possibilities, and the disposal of them is not always easy. Fortunately, however, the stage needs a variety of characters and the stodgy might make admirable butlers or policemen. It is often surprising, too, to what extent reserved folk come to life on a stage, cast off their shackles, and act, so it is not advisable to sum up too early the probables and improbables.

Often, indeed, the exuberant pupils are the greater problem. " Should this natural exuberance be curbed? Should studied gesture be substituted for the natural free movement displayed?" Educationally the whole scheme of our work is based upon the development of the individual through the means of team work, and consequently the suppression of it is negative education and should be avoided.

In other words, emotional release is a valuable asset, and when exercises produce their effect, the pupil will obtain a sense of control from within instead of enforced suppression from without. Education of this positive quality is our highly desirable objective.

Young children are delightfully free from self-consciousness, and on the whole, girls of any age act more freely than boys of equal age. The boy of fourteen to seventeen years of age is indeed often a problem, for he ranges from the shy, reserved type to the ostentatious person, one of whose main objects is to " show off ". Some adults are of the opinion that acting gives him this opportunity, and it is perhaps with this in mind that some schools have not, in the past, been too enthusiastic about teaching Drama. One can well imagine a common-room remark: " That fellow is intolerable enough without giving him a part in the school play. He needs squashing, not encouraging." And, of course, we have all met people, young and old, whose heads have been " turned " by taking a part in a play.

For the one or two " flashy " pupils, however, there are numerous others whose gain in development through taking part in drama is enormous educationally. Even the " showy " type can generally be dealt with by a good producer, to the advantage of the individual concerned, if he can be made to realize that a good actor is not only an individual but also one of a team. For these reasons most educational bodies are on the whole fully aware of the advantages of drama in schools.

At the age when pupils are starting to study Shakespeare's works from a literary point of view in the English class, short scenes can be introduced into the Drama class with success. Books published by Nelson and Sons, Ltd., *Little Plays from Shakespeare*, arranged by Evelyn Smith, will be found useful for this purpose; also any of the volumes in *The Junior School Shakespeare* of Blackie & Son, Ltd., which has excellent notes on dramatic reproduction. Shakespeare's

songs, too, give an opportunity to introduce a singer into class work.

## Asides and soliloquies.

Both these devices need to be considered and discussed with the class.

The aside was used frequently in the past, one character saying to the audience words that were not intended to be heard by the other character on the stage.

> *Henry*: Good morning, John. Lovely day, isn't it?"
> (*Aside*) " Heavens, how ill he looks!"
> *John*: " It is grand." (*Aside*) " I wonder if he's heard the news?"

This, a method of giving the audience knowledge of one's inner thoughts, was effective enough in the intimate little theatre, when the actor was, as it were, able to take the audience into his confidence. The " funny man ", too, has used and still uses this device, talking behind the back of his hand to the audience, and raising many a hearty laugh.

The enlargement of theatres and stages, however, made the aside absurd, an advantage to the " funny man " but not to the serious actor, who found himself obliged, by the increased space around him, to bellow his intimate asides for the audience to hear. This device has, therefore, become unfashionable, and the playwright now plans his matter to avoid its necessity, leaving much to facial expression and " business ". It does still occur sometimes, however, and consequently it is well to understand and prepare for its use.

The first point about it is that asides are heard by the other characters on the stage, otherwise the remarks would not be audible to the audience. These other characters must, however, retain the appearance of not having heard, and if the aside has been humorous, there must not be the flicker of a smile on their faces.

The second point is that some distinction must be made between the voice used in aside and that used in the ordinary stage conversation.    In the example above, therefore, the remarks exchanged between Henry and John will be addressed by the one to the other as in normal conversation, while the asides will be delivered towards the audience by each character in a different tone and character of voice.    The change is effected  by  alteration  of  pitch,  lower  tones  being  usual. Sometimes, too, a stage whisper can be used if the hall is not too large.    In the case of the latter an abundance of breath should be emitted through the mouth and articulation remain clear.    With practice the stage whisper will carry to the end of any reasonably sized hall, and during rehearsals the target hung on the wall will be found a great help.

The class should be encouraged to write and perform exercises similar to the " Henry and John " one, testing ways of using asides to make an unnatural device appear as natural as possible.

The soliloquy has also long been used.    By its means a character speaks his thoughts aloud and so conveys to the audience his doubts, fears, etc.    In more modern times Wilde uses it in *Lady Windermere's Fan*, when, if taken as written, the action of the scene seems laboured to present-day ears. The attitude of " Shall I?    No, it would be unforgivable, but—no—I can't " can all be so much better portrayed by mime that the use of the soliloquy has to-day diminished, to the betterment of acting.    Shakespeare, however, used this device constantly, and good examples of it are seen in *Macbeth*, Act I, Sc. 7, when Macbeth is pondering over murdering Duncan, and *Twelfth Night*, Act IV, Sc. 3, Sebastian's speech.    The latter example will act as a guide to the use of the soliloquy.

> *Sebastian.* This is the air; that is the glorious sun;
> This pearl she gave me, I do feel't and see't;
> And though 'tis wonder that enwraps me thus,

Yet 'tis not madness. Where's Antonio, then?
I could not find him at the Elephant:
Yet there he was; and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense,
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason that persuades me          .
To any other trust but that I am mad
Or else the lady's mad; yet, if 't were so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet and stable bearing
As I perceive she does: there's something in't
That is deceivable. But here the lady comes.

Sebastian enters. His mood is one of wonder, and doubt,
to the extent that he wonders whether he is in his right mind.
He therefore begins by summing up facts that he is sure
about—" This is the air; that is the glorious sun." At this
point he will probably sniff the air and accent the words
" is " and " that ", as well as using an indicative hand
gesture before " This ". Possibly, too, he will look to-
wards the sun before mentioning it; also at the ring before
saying " This pearl she gave me, I do feel't and see't ". In
the following sentence " wonder " and " madness " may be
accented, and a pause occur before and after " yet ", by
which point he seems to have persuaded himself that he at
least is not mad.

An asking gesture, palms uppermost, supported by facial
expression, could be used before " Where's Antonio, then?
I could not find him ", etc., and before " range the town "
the hands could move away from each other suggesting the
words. In " His counsel now might do me golden service ",
emphasis is needed on " counsel ", " now ", and " golden ",

emphatic gesture being perhaps used in addition to the emphasis in speech. As the hands are extended for the previous sentence, accentuation could be achieved here by raising and lowering the hands before the emphatic words, or striking the palm of the hand with the other fist before " golden ". Gesture should, however, be used sparingly, and only passages in which extra emphasis or indication, beyond voice and speech, is felt to be necessary should be chosen for it.

Other good lines for speech emphasis are: " So far exceed all instance, all discourse ", and " that persuades me To any other trust but that I am mad ". These lines are followed by facial expression and possibly a step one way or another, as the alternative thought, " Or else the lady's mad ", comes to mind.

Next comes a further change of mood and voice as Sebastian realizes that the lady cannot be mad if she attends to her affairs as well as she apparently does. Then out of this argument is drawn the conclusion, " there's something in't That is deceivable ", with accent on the marked syllables.

Lastly some stagecraft is required before the words " But here the lady comes ". First Sebastian hears the rustle of a skirt or a footstep, and expresses this facially to the audience. Next he looks in the lady's direction, and then towards that of the audience again, expressing surprise facially, possibly, too, by gesture. Finally come the words that are spoken as an aside with adequate variety of voice, pitch and emphasis, " But (pause) here the lady comes ", Sebastian probably having in mind the possible mental addition of " to speak for herself ". This ordered movement, (i) hearing, followed by facial expression, (ii) looking, followed by facial and hand expression, and (iii) speaking, is a useful basis for actors to remember in the use of soliloquy.

Regarding speech in the soliloquy, it should be fully realized that though the speaker is talking to himself, he is also revealing his thoughts to the audience, so that he must not

mumble the words and thus be inaudible. A truer inflexion of voice is often obtained if the actor paraphrases the meaning to himself or inserts words at certain points, e.g. " This is the air (*surely*); that (*at any rate*) is the glorious sun." " Where (*on earth*)'s Antonio, then?"

The whole performance should contain a variety of vocal pitch, speech emphasis, facial expression, and gesture that conveys to the audience the doubts and difficulties of the actor but always appears quite natural. The suggestions given are intended as a guide to the achievement of such a performance, but pupils should be encouraged to display their own initiative and avoid a set form of performance, for movement which suits one does not necessarily suit another.

## Acting a dual role.

This has become an important feature in Elocution and Acting examinations, but apart from examinations it gives excellent practice in varying the voice and speech. In large classes, of course, there is the drawback that only one person is performing, and that there are too many onlookers who will not be able to have a " turn " during the lesson on account of the time factor. The teacher, however, can use discretion in these matters, and allot the time to one individual each day until each has had a turn.

There are many extracts from Shakespeare's plays which suit this type of acting. Amongst these might be mentioned *A Midsummer-Night's Dream*, Act II, Sc. 1, from the beginning to " Would that he were gone!", the scene between Puck and a fairy, most suitable for a child. Later in the same scene, too, the parts of Oberon and Puck from " My gentle Puck, come hither " to " render up her page to me " serve excellently for this purpose. Other selections are: *The Taming of the Shrew*, Act II, Sc. 1, from " Now, Signor Petruchio " to " o' Sunday "; *As You Like It*, Act I, Sc. 2, " Good Sir, I do in friendship " to " tyrant brother "; and Act III, Sc. 4, " Never talk to me " to " Who comes here?"; *Macbeth*,

Act IV, Sc. 2, " Sirrah, your father's dead " to " poor prattler, how thou talk'st!"; *Richard II*, Act I, Sc. 2, " Alas, the part I had " to " venge my Gloucester's death ".

This work introduces its own peculiarities and doubts. Can an actor take two characters? Isn't it all rather foolish for a person to say, " Good morning," and " How are you?" and then to answer himself, " Very well, thank you." These questions can be answered quite definitely. Two characters can be acted successfully by one person, and it does not appear foolish if done efficiently. To ensure this, the acting of the two parts must not be disconnected, but must let one character merge into another. The distinction between the two can be indicated with perhaps a turn of the head and a change of voice, pitch or quality, with alteration of speed, or again by means of a step taken in this or that direction with the neat footwork that is needed to make the change of character as natural as possible. Thus the swaggering male, the old woman with the cracked voice, the sweet young girl, and many more, can all be suitably depicted by attitude, voice, speed, demeanour, gesture, and facial expression. All must result in a perfect whole, however, and in indicating the presence of another character by these means the actor must avoid the danger of showing too much profile to the audience and of excessive head-turning.

Selections from more modern plays that are suitable for the dual role can be found in *Scenes for Recital*, edited by Guy Pertwee (Samuel French, Ltd.), where a good example for a female voice is found in the scene from *Viceroy Sarah* by Norman Ginsbury, beginning with Sarah's speech, " Ah, Abigail!" to " Take care, your Grace ". Sarah is a dominating character, while Abigail, in the early part of the piece, provides a contrast in voice and manner, being almost apologetic and making excuses. Her attitude changes on the words " Such a friend, indeed!", when she gradually works herself into a rage, and finishes by dominating Sarah. An occasional omission of a short retort improves the flow of

the scene, and does not spoil the sense, e.g. Abigail's " Yes "
and later " I assure ", and Sarah's " How dare you——".
Examples for male voices include two good scenes from
*Charles the King* by Maurice Colbourne, where similar con-
trasting parts are to be found.

# AUDIBILITY OF SPEECH ON THE STAGE

The speech lessons so far have been conducted in a class-room; now we need to take into account the differences between the classroom and the stage for speech purposes.

Many people appearing on a stage for the first, or an early, attempt are inaudible, their delivery lacking carrying power, and their words being indistinct and speed too rapid. Speech clearly heard conversationally or in a small room cannot be heard in a large hall or theatre by some hundreds of listeners; scenery, curtains, furniture, etc., are all apt to deaden sound in addition to the unaccustomed size of the hall and the presence of an audience.

The voice and speech-training exercises already practised act as a basis for all kinds of speech delivery, and if the work has been carried out thoroughly there should be little difficulty in adapting voice and speech to a larger sphere. A greater range of voice should now be within the scope of most pupils, and their articulation should show the neatness in finish that is necessary in the theatre as elsewhere.

The pupils will soon learn with experiment that in a larger hall a higher pitch of voice carries better than a lower pitch, and they will see that this is perhaps the origin of the advice "Speak up!" All usable pitches are needed, however, if variety of mood and character is to be portrayed effectively, so they will have to learn to make their voices carry in all pitches. They will have to learn, too, that the stage needs exaggeration of voice, speech, and movement for the proper representation of characters, but that all should appear natural to an audience.

The first exercise will give them practice in making their voices carry some distance. It should be done with the target hung on the farthermost wall. Inflexion marks are added for guidance.

EXERCISE 116.

Repeat the following sentences in a high pitch of voice:

All hail, great Cæsar! Your people greet you.
Hurl the enemy from the bastion!
Cross the bridge at your peril.
Go—succeed—or die.
The child is mine; you shall not have him.
Ho there! What news?
Hang him up from the highest tree.
The ship is on the rocks.
Give way, men—pull—pull.
We attack at dawn.
At break of day we meet.

In these sentences the voice should not be forced. If some pupils produce a strained sound, silent breathing exercises, followed by sustained notes and the above sentences, should free this tension, which is usually caused by controlling at the throat.

Another means of overcoming such tension is first to inhale correctly, then, while beginning to exhale through the mouth, to repeat a sentence starting with "h", e.g. "Hang him up." This slight preliminary escape of breath avoids constriction of throat and helps a free emission of voice. A sentence beginning with a vowel, e.g. "At break of day," should then be repeated, allowing a preliminary escape of breath. Pupils should have the feeling that control emanates from the action of the "soft spot" below the breast bone, and not from the throat, and that every word hits the "bull" on the target.

The next exercise is for the medium-pitched voice, a pitch in which it is not so easy to maintain clarity as the high.

EXERCISE 117.

Repeat the following sentences in a medium-pitched voice:

My lady, the carriage awaits.

Why, Harry! Surely it can't be true.

Sit down, John, I want to talk to you.

There's a letter for you here. You'd better read it.

I thought the sermon this morning was excellent, didn't you?

The speed should vary in these sentences, but every word of them must be clean in utterance without interfering with the phrasing and flow of the sentence.

In the first example, overemphasis of the word " carriage " may cloud, or make indistinct, the last word "awaits". This must be avoided and the " ts " of " awaits " should mentally hit the middle of the " bull ". Overemphasis followed by indistinctness is a common fault among emphatic speakers. Where there are words in a sentence needing emphasis, they should be underlined in the script as important, but they should not affect the lesser words in clarity of diction.

The low pitch of voice, in which practice is given below, is formed by the most relaxed tension of the vocal cords, and is the most difficult for maintaining clarity of speech on a stage. The tone quality is apt to become " breathy ", to the detriment of carrying power.

EXERCISE 118.

(i) Repeat the following sentences in a low-pitched voice.

(ii) Intone them.

Oh! Sorrow, Sorrow.

They laid him to rest in the cold, cold ground.

The old woman sat moaning over her loss.

He had a heart of gold, but now—he is clay.

I can't stand the sight; it is soul destroying.

You are a cold, heartless, calculating murderer.

I heard the drip, drip, drip, like water on stone—it was horrible, horrible.

It was like the drone of bees in the heather.

Till, till, till the soil.

The use of the stage whisper is an excellent method of improving articulation, and the pupils when doing the next exercise, which provides practice in this, should be asked to aim at the "bull" on the target.

EXERCISE 119.

Repeat the following in a whisper:
"Whisper softly and the secret will be safe."

The repetition of the sibilant "s" adds to the mysterious effect of the whisper.

EXERCISE 120.

(i) Inhale through the nose.
(ii) Quickly and noisily exhale through the mouth (rather like breathing on a surface when polishing).
(iii) Repeat several times.

EXERCISE 121.

Repeat the former exercise, sustaining the noisy out breath.

EXERCISE 122.

(i) Inhale through the nose.
(ii) Begin to breathe out noisily through the mouth and whisper the sentence: "Whisper softly and the secret will be safe," using exaggerated lip movement.

Whispering in this manner carries amazingly well, especially when the suggestion is added that intense concentrated thought must be behind the words. This "projection", or combination of technique and mental concentration focused upon a target or audience, is one of the most important factors in stagecraft. If the actor or public speaker is missing the target, there is a flaw in one or both of these constituents. Pupils should be encouraged to listen to their own and other people's speech attentively, and to take a pride in the formation of final consonants with that naturalness which avoids pedantry. With this care an audience will not be left guessing

the ends of words or sentences, and the merest aside remark will hit the target every time.

Practice should be done as much as possible on the stage. In some cases this is easy, but in many cases, one or two rehearsals only can take place on the actual stage that is to be used for the play. The pupils should therefore be warned while off-stage that the target is farther away, and that they must accustom themselves to these new conditions as they progress in rehearsal. The teacher should stand at the back of the hall and check any inarticulate speech by suggesting " More lip movement ".

Another point that pupils should be warned about is that they must pause for laughter. They will not have been accustomed to this in rehearsal. " Business " might be suggested if the audience prolongs the laughter. Naturally the players themselves must not grin or join in the merriment, unless, of course, it is the character's part to do so.

## PUBLIC SPEAKING

This branch of the work can be taken independently of the Drama section, but the Voice, Speech, and Stagecraft sections are essential as a basis. At present little constructive tuition is given in schools, and in fact the question might well be asked, " Should public speaking be taught in schools at all?" It is true that below the age of fourteen years pupils have not usually reached that standard of mature thought necessary for the work. In schools where the ages of the pupils range from fifteen to eighteen years, however, the time is fitting for tuition, for the ability to speak in public is such a very important factor in adult life that many who are capable speakers succeed while others are retarded through inability to speak.

Public speaking is one of the most advanced forms of self-expression, more so probably than any other branch of voice and speech work, for the subject matter here, unlike that in other departments, is invented by the speaker. Now this invention requires reasoning, the ability to discuss the pros and cons of a subject and reach a logical conclusion. Pupils no doubt at this age will have written numerous essays on a variety of subjects, and this is of considerable help, but we are now preparing the ground for fluent speech, a vastly different matter from a fluent pen.

A suitable way to begin the teaching of it is to set a subject of common interest for unprepared discussion, e.g.

" What is your idea of an ideal school?"
" Why do you come to school?"
" What is the value of recreation?"

" Which do you prefer and why—the theatre or the cinema?"

" Which pets would you prefer to keep, if any, and why?"

" How do you prefer to spend your holidays?"

The teacher will take the chair and point out one or two rules that must be observed in open discussion: (i) All remarks must be addressed to the chair; (ii) One person only must speak at a time. The first rule prevents the occurrence of those little private conversations which lead to an unruly meeting, and indeed often prevents the business of the meeting being transacted efficiently. The second rule means simply that the chairman chooses the one who first catches his eye from among those who wish to speak; he does not, of course, restrict speech.

Following these preliminaries, the chairman, having stated the subject for discussion, will ask for any views on the matter, and the pupils, when they speak, may sit or stand, as they think fit. Later they will always stand when speaking, but at first standing often hinders fluency. The chairman will act according to circumstances. If views are coming freely from the class, all is well; if not, the chairman, by suggestions and questions, will encourage pupils to speak. Thus early we have the pupils talking in an orderly manner, and secondly, talking constructively.

The next exercise provides the pupils with the opportunity to develop fluency of speech, by inviting them singly to talk extempore on any one of several topics. This descriptive exercise will " draw " most pupils, and produce varying results, no two groups being quite alike, but if some vision and descriptive powers are roused, the teacher should be satisfied. It should be pointed out here that no undue attention should be paid at first to grammatical errors, else the flow of words will be dammed at the source.

EXERCISE 123.

For individual, unprepared talks:

A seaside holiday.
A visit to the Zoo.
A country holiday.
An exciting incident.
My hobby.
My favourite picture.

During this lesson, which will produce some very humdrum descriptions, the pupils should be told of the importance of producing a climax in their talks, that is, of leading towards some main point. In " A seaside holiday ", for instance, there will no doubt occur the description of a promenade, sand, donkeys, entertainments, the pier, and an orchestra. Now if all these are given equal value, the description is apt to be dull; if, however, subsidiary thoughts are used to lead to a particular one, interest is added. Thus, after touching upon the various thoughts, the speaker might lead up to one particular topic and continue, " But of all the attractions, the greatest appeal to me was the bathing. I am not a good swimmer, and the gradual shelving of the sand suited my abilities. Every day, when the tide was suitably high, I joined a party of holiday folk and enjoyed the waves, which were big at times, or the placid lake-like sea, etc."

This working to a point is most important in speech-making, and is not difficult to acquire; in fact all that is required is the necessity to decide which is the important point and which minor ones are to be used as stepping stones. An important point to one speaker is, of course, a minor one to another, and this leads to variety in the different talks.

When the pupils have tried this exercise and discussed their efforts and difficulties, another step in speech-making can be taken by showing the proper development of a speech. One subject should be chosen as an example, say " My Hobby ", and, with the whole class contributing, the teacher

should write up all the possibilities on the blackboard, e.g. football, cricket, netball, tennis, hockey, fishing, knitting, keeping pets, swimming, music, chess, cards, poetry, etc. A discussion of the seasons and circumstances in which all these hobbies are practised can follow, and be gradually guided to a major thought, namely, "Pastimes to some extent depend upon the season of the year. In winter many people enjoy indoor games; those of an active nature prefer physical games, such as table tennis, which is good for the eye and provides exercise for the body; others prefer quieter and more thoughtful pastimes—chess, bridge, etc. In the summer a wider scope of outdoor occupations is possible. This person takes to cricket, another to golf, but my favourite hobby is——" Here individual members of the class will all have a hobby of their own choosing, but for further illustration gardening might be chosen.

With everyone still contributing, the speech will now move on to a description of gardening, which will be followed up by a list of its advantages and disadvantages, and move perhaps to a final conclusion that, "Particularly at times when food is not too plentiful or varied, I would strongly advise anyone seeking a healthy, interesting hobby to try gardening."

This exercise is the beginning of simple form in speech-making. The stepping stones are (i) the Introduction, leading to "Gardening", which is the set subject; (ii) the Development, containing the description of gardening and its pros and cons; and (iii) the Peroration, or conclusion, which begins with the words "I would strongly advise . . .".

## Analysis of speeches.

From the above lesson, the class will be made aware that the form and order of all speeches can be analysed, and it will soon become evident that those speeches which reveal good order, and move according to a plan, are easier to deliver, and, more important still, are more acceptable to an audience.

A detailed analysis of the example given above would run as follows:

1. *Introduction.*
   Various pastimes:
   (*a*) winter,
   (*b*) summer.

2. *Development.*
   Gardening:
   (*a*) definition or description,
   (*b*) disadvantages,
   (*c*) advantages.

3. *Peroration.*
   " I strongly advise . . ."

A chart such as this, derived from the analysis of a speech, shows that the planning of speeches, instead of being a haphazard affair, can be made a science. Such planning of speeches is not new; in fact order was one of the most important points in the speeches of the Greek orators of the fifth century B.C. who were the founders of what is called " formal oratory ", that is, speeches arranged in an orderly manner.

The class can now be given their own exercise to do as follows, to give them practice in maintaining throughout the scientific order in which they have just been instructed.

EXERCISE 124.
   (i) Plan a descriptive speech on your own particular hobby, following the order of the table above as for " Gardening ", but making the necessary changes in content (e.g. variation in substance of introduction).
   (ii) Deliver the speech from the plan.

From the introduction in our small chart, it can be seen that the mind is moving from one thought to another—" Pastimes " to " Winter "; " Winter " to " Summer "; " Summer " to

" Gardening ". This, however, applies not only to the introduction; it is relative to the whole speech, which, from the first thought to the last, becomes a complete whole, one thought linked with the next. Practice is needed in linking thoughts, and the following lesson will be found of value.

Two subjects, e.g. " Recreation " and " Walking ", are written on the blackboard, and individual pupils are asked to begin speaking on the first and to finish with the second. The more clearly allied the two words are in thought, the easier the transition. Pupils will probably at first give such examples as " The recreation I like best is walking ", thus accomplishing the exercise in one sentence. They should then be asked to delay the arrival of the word " walking ", and some of them may discover the way to do this by themselves. If not, an example is necessary, e.g. " Recreation of some kind is very necessary. It affords a change from daily studies, and this change helps us to carry out the daily tasks more efficiently. People naturally vary in their choice of recreation. Some prefer reading good books which feed the mind, and give an insight into the writer's viewpoint on life and character. Others again take their recreation in the form of popular games, but of all these pastimes, I prefer ' walking '."

This lingering over a thought before passing on is essential to public speaking, and the pupils, with practice, soon learn the art. One useful rule must be observed in it, however, and this is clearly demonstrated in the above example. The second word, here " walking ", has to be mentioned once, and once only, as the last word of the exercise; it must not be mentioned earlier, or anticipated.

Practice on similar lines with other pairs of subjects as shown below is now advisable.

EXERCISE 125.

Link up the two subjects in each of the following pairs (a) directly in one sentence, (b) after a delay. Begin each time with the first subject and finish with the second.

| Books | — *Oliver Twist* |
| Entertainment | — The Theatre |
| School Days | — Business |
| Travel | — Transport |
| News | — Radio |
| Night | — Day |

These subjects are all closely allied, and an association of ideas, or sequence of thought, from one to the other should not be difficult. The delayed movement should be encouraged; above all, *the pupils should not be allowed to write the exercise before speaking*. This advice about avoiding the written word is most important and should be observed throughout these speech-making exercises. Numerous public speakers use notes or even write the whole speech in full, and their own methods suit and satisfy them. We, however, are teaching young pupils over a period of two or three years, and our aim should be high in standard. We are setting out to produce fluent speakers who will perhaps sway audiences; we want them to think while on their feet, and not be dependent upon a scrap of paper; written matter must therefore be avoided.

The next lesson is similar to the last in that the pupils are still asked to link up pairs of subjects, but those chosen this time are not so closely allied, e.g. " Newspaper "— " Economics ".

At first sight there is perhaps little in common between these two thoughts, although the one-sentence pupil will still be able to say, " In the newspaper I read an article on economics ". If the delayed movement is tried, however, something like this may be arrived at. " The daily newspaper always appeals to me as a miracle. Morning after morning it appears at the front door of millions of homes, fresh with the most recent news, and it feeds the *interests* of the people. Now the variety of interests among a mixed body of human beings is endless; some have more interests than others, but most people at least have one interest in life. It is curious that

clever people interest themselves in simple matters; we hear that many university professors enjoy reading detective stories, and quite simple folk interest themselves in such matters as antiques. But there is a subject which affects us all, in the home, in business, and in national and international relations—' economics '."

The analysis of this example would read as follows:

Newspaper — Interests — Economics.

Here the word " interests " acts as a hinge, fashioned from " newspaper ", which allows us to turn our thoughts towards " economics ". The more diverse the two original set subjects, the more the use of a hinge will be found necessary.

Another point of interest which should be added to our rules in this type of exercise is " Do not retrogress "; in other words, once the thought of " newspaper " is quitted, do not return to it again. This is a sound rule in speech-making. So many speakers show weakness in the planning of their speech by using such expressions as " As I said earlier in my speech ", which invariably means that something is out of order. Repetition for the sake of emphasis is another matter, but this when used does not hark back to an early part of the speech.

Here now are some pairs of diverse subjects to provide practice in linking. The use of the hinge will possibly be found of advantage in each case.

EXERCISE 126.

| | |
|---|---|
| Grass | — Photograph |
| Hens | — Billiards |
| Window | — Soup |
| Armchair | — Elephant |
| Road | — Boat |
| Vase | — Oldest Inhabitant |
| Don Bradman | — February 30th |
| Piano | — Smoke |

In the first example, " Beauty " might act as a hinge on these lines: " Grass—Beauty (retained by means of)—Photography."

This class game causes considerable interest, and as the standard of work improves, the pupils can use two, three, or four stepping stones, e.g. " Grass—Photograph—Hens—Billiards." Not all will reach this standard quickly, of course, for pupils vary in any class, and the teacher will find the slower members still struggling to turn one sentence into two or three in the exercise, while the quicker ones are showing promise in the advanced exercise. All can proceed at their own pace, however, without the general progress of the class being disturbed.

This exercise does more than create a sequence of ideas; it also encourages the imaginative faculties. Calling a spade a spade is perhaps a very honest characteristic, but a spade to the artistic mind conjures up digging, fruitfulness, gardens, flowers, fruit-trees, vegetables, productive toil, food, life, energy, and it is this colourful and imaginative thinking which we are cultivating.

## The technique of public speaking.

The class is now ready to discuss differences between speech in drama and in public speaking.

The main difference is in the attitude towards the audience. In drama, the audience is, as it were, a fly on the fourth wall, if the setting is that of a room; in other words the audience is an invisible observer. Barrie in *Peter Pan* breaks with this attitude when Peter appeals to the audience to clap if they believe in fairies, but this is unusual, though very effective in this particular instance. Usually, however, the idea of the audience as an invisible observer is maintained, so that when an audience is rocking with laughter, good actors, after a pause, continue to play to each other without a smile as if unaware of the reactions of the audience.

At the same time, of course, they take good care that the invisible observer sees and hears everything.

The public speaker, on the other hand, has no other characters to consider, but speaks directly to the audience, using all his artistry to play upon their minds. He guides their moods, gives them solemn warnings, laughs with them sometimes, and leads them from climax to climax. This is no easy task and can only be done by using all the technique at his disposal.

In the first place he must appear at ease and natural in his movements. His head and eyes should therefore move comprehensively round all the company, for a fixed stare chills audiences and causes the speaker to lose the personal contact with them which he hopes to maintain. Again, he must consider the speed of his delivery. This should be slow enough to be understood by an audience, and there should be sufficient pauses to create effect as well as to give the audience time to think, but clearly speed must vary to hold interest and attention. Above all he must make sure that all his words are distinctly heard by his audience, being clearly spoken without being forced.

Even in the opening words of most speeches, i.e. " Mr. Chairman, Ladies and Gentlemen ", the speaker must remember these points because of the importance of these words as his first approach to his audience. They must be spoken in a natural, friendly way, after a quick comprehensive glance all round, and be neither hurried, shouted, nor mumbled, but delivered clearly and distinctly, being projected at the target, with a short pause after " Mr. Chairman ".

With these points to guide them the class should now be given practice in the following sentences, being advised to vary the direction of their voices as they would if they were on a platform and had to let their words reach those sitting at the sides as well as the middle of the hall. They should be encouraged, too, to vary the tone of voice to suit the meaning, and to apply clear diction.

EXERCISE 127.

(a) This is my first visit to your town, and I am greatly impressed by the beauty of your buildings.

(b) Some of you will know the words of the historian Macaulay, " Every schoolboy knows ".

(c) Now remember, success is attained only by hard work and a faith in one's own ability.

(d) Reaching the crest of the hill, I looked down upon a scene of perfect peace.

(e) " Let us highly resolve that the dead shall not have died in vain ". (*Abraham Lincoln.*)

(f) I am convinced that physically, mentally, and spiritually, our people shall lead the countries of the world to ever greater heights.

These are the types of sentences heard in many speeches. They should be delivered with the natural phrasing of daily speech, but at a slower speed. A pause before the quoted words in (b) is necessary for effect; this oratorical pause, as it is called, places the quotation in bold relief. In example (c) " hard work ", " faith ", and " ability " need emphasis, and pauses are needed after " remember ", " success ", " hard work ", and " faith ", the first and third being grammatical pauses, and the other two for effect and phrasing. The sustained character of verse reading adds to the poetic nature of (d), and the speaker should therefore linger upon " down " and " scene ". Both (e) and (f) are characteristic of a peroration, representing a strong urge and belief; voice should be strong, uplifting, stirring in character, ringing with appeal and conviction. In all of the examples, " First think the sentences, then deliver " is a useful suggestion.

The sentences can be said collectively; then opportunity for personal delivery should be provided, each pupil delivering a few such sentences from a raised platform, both to the class, and at the target at the far end of the room. This attitude of speaking from a platform is probably new, for the pupil now faces the audience and is in the public eye.

A slipshod stance should be corrected, so that the weight of the body is evenly distributed between both feet, and the pupil appears as if at ease, relaxed but upright. All such correction should be a gradual process, however, for too severe criticism in early stages is destructive and unnecessary, as many faults correct themselves with practice.

Earlier exercises in reading aloud provide a sound basis for delivery, in addition to these later technical ones.

## CHAPTER XVIII

## COMPOSITION OF A SPEECH

The composition of a speech round a sound plan is a most important part of public speaking, for without a plan to guide the speaker to the audience's minds, the speech will fail in its objective. Fortunately such a plan is ready to his hand, provided for him by mass psychology, or the study of collective minds. It forms a skeleton on which any speech can be arranged in such a way as to hold the attention from start to finish, making both speaker's and audience's tasks easier. The basis of this plan has been accepted from earliest times, namely that a speech has three parts, a beginning, a middle, and an end, and that each of these parts has its own particular duties to perform. The class has already been introduced to these three parts in the previous chapter; it is now time for the teacher to deal with each in greater detail.

## Introduction.

The first section, generally known as the introduction or exordium, has a very important part to fulfil. It is usually short in length compared with the whole speech, but in this short space of time a speaker has a good deal to accomplish, especially if he is the first speaker. He has before him an audience of diverging mentalities, and their thoughts are as varied as the colours on a mountainside at eventide. During the introduction, therefore, the speaker has to get into touch with this motley crowd, trying at one and the same time to accustom himself to the hall, and also to grip the audience so that it concentrates on him.

During the earlier exercises the class has been given ample practice in moving from one thought to another by easy stages. This is invaluable in dealing with introductions. Speakers could, of course, begin with a short preliminary sentence such as, " To-night I am going to speak on ——", which is about the shortest type of introduction, but this does not give the audience time to settle down. The introduction we are preparing is the longer, or delayed, introduction, moving step by step to the set subject. In composing it there is the whole realm of thought to choose from, for the only rule to observe is, " Do not mention the set subject, or encroach upon it until the very end of the introduction ". This rule is often broken by beginners who incorrectly flavour their introduction with some thoughts of the set subject, but practice will help them to avoid this fault. They must, however, have some method of finding a suitable thought to start the introduction, and one which will lead neatly to the set subject without breaking continuity of our one rule.

Guidance can here be given to the class if the teacher puts before them a set subject, say " Propaganda ", and makes them ask themselves the question, " Under which of these headings can it be classified ?"

(a) A subject of general or particular interest.
(b) A problem subject.
(c) A controversial subject.
(d) A subject much in the public eye.

After consideration it will probably be decided that (a), (c) and (d) all describe it fairly aptly, and even (b) though to a lesser extent. Since all the headings therefore have some application here, any of them can be used, and it is just a question of choice on the speaker's part and not necessity that will make him fix on one rather than another. He will then proceed to build up his introduction from the angle of the heading he has chosen, and if he picks on (a) he might begin his speech on these lines:

" In the midst of a period of unrest and upheaval, people often find an interest of some kind which helps them through the dark days. The interest may be a simple one—a hobby of some kind, such as music or painting. In fact it is surprising the variety of interests which enter into people's lives, and to-night, by your presence here, you show that you have an interest beyond your daily routine work; you, in fact, are seeking for knowledge and enlightenment on this all-important subject of ' Propaganda '."

This, or similar introductions based on " interests ", could lead to numerous set subjects. The actual interests themselves would vary, so that in words the introductions would differ, but in thought they would be akin. This introduction has in no way encroached upon the set subject by explanation or example until the very last moment.

If the speaker had chosen (c) as his theme, the introduction would have varied accordingly, e.g. " We are living in an age when at least we like to think that reason plays some, if not a large, part in our lives. Now reasoning consists of studying facts and weighing advantages and disadvantages one against the other, and finally reaching what seems to be a logical conclusion. We glean our facts by reading books and newspapers, by attending lectures, and using our eyes and ears generally, and the information thus acquired gives rise to much thought and controversy, there being probably no more controversial subject at the present time than ' Propaganda '."

In the case of (d) the introduction might have begun with a survey of other subjects in the public eye, and moved step by step to the particular one of " Propaganda ". Similarly, had the speaker cared to regard his subject as a problem one as in (b), he might have introduced it by reference to other problem subjects, e.g. " Shortages ", " Youth Delinquency ", and so on. In this particular case, however, the beginner would not do well to make an introduction from this point of view when he has three others more obvious at his disposal.

It would be very suitable in the case of a subject like " Slum Clearance ", however.

Practice in the composing of introductions can now be given to the class in the exercise below.

EXERCISE 128.

    (i) Decide the heading under which an introduction might be made in a speech on each of the following subjects.

    (ii) Compose an introduction for each.

| Safety First | Town Life |
|---|---|
| Health | Country Life |
| School Meals | Recreations |
| The Ideal Home | Transport |
| Education | |

These may be classified as subjects either of general interest, problematic, controversial, or in the public eye; some indeed belong to all four categories and so give a wider choice of introduction. They can be dealt with individually by each member of the class or in collective discussion under the guidance of the teacher.

After becoming conversant with these simpler types of introduction which can be adapted to most speeches, the class may find it helpful if the teacher now passes on to the section dealing with the development stage of a speech. Other forms of introduction are, however, dealt with here and instruction in them may be given now, if desirable.

The allied introduction is simple in form, and consists of making transitions from one thought to another, a skill in which the class has already had some practice in the earlier linking exercises. Thus if the set subject is " Music ", that is, an artistic subject, the introduction can pass through an association of ideas from one art to another, finally arriving at the particular art in question, i.e. music.

The contrasting introduction appeals to the artistic mind. If the set subject is, say, " Life in a Factory ", and the main

part of the speech is to deal with machinery, crowds of workers, noise, and all the necessary activities, a good contrasting introduction will deal with the countryside, or some other peaceful scene.

Scenes of activity (e.g. the inside of a factory) provide good introductions to many subjects. Descriptive scenes, too (e.g. a village, a sunset), will lead easily to the main theme of the speech. Another fairly common beginning is by means of a quotation or set sentence. It should be remembered, however, that the sentence is being used only to provide a thought which will lead to the set subject. A story also makes an attractive beginning to a speech, for audiences are always interested in narrative, and the story centres their attention on the narrator at once. The story should not be used merely as a form of entertainment, however, but again, simply to produce a thought which will lead to the set subject.

An introduction to speech in a debate need not differ vastly from that of an ordinary speech. The usual debating subject is set in the form of a statement, thus: " That town life is preferable to country life ", and if this is regarded as the set subject, many of the introductions already suggested for ordinary speeches will lead up to it quite naturally. In this particular case, an introduction based on prominent questions of the day would suit very well and finally arrive at this particular issue. Leaders in debate should always use an introduction, but later speakers might omit one.

## Development.

This, the second section of a speech, has in it all the facts and argument, and it requires more time given to it in delivery than either of the other two parts. In these days of easy access to libraries and general information, facts are not difficult to acquire; indeed danger lies rather in including too many facts for the length of the speech. The next lesson might

therefore be an examination into the development of a speech to see if there are any rules which might be of help in construction so that this danger is avoided.

(*a*) *Definition*. This is usually the first branch of the development, being used in the many cases in which the speaker finds that the set subject needs defining; in other words, he wants to answer the question, " Now what exactly do we mean by ——?" The blank will, of course, be filled in by the set subject, and in giving an answer the speaker may find it convenient to quote a dictionary, or some other speaker or writer. On the other hand, there are some subjects of general interest very difficult to define, though the meaning is clear to the audience. Such cases might well be approached, not by an actual definition, but by " I think everyone in this room knows what I mean by ——", and the set subject, say " Labour-saving Devices ", will be mentioned.

Leaders in debate should make quite sure by definition that the audience understands the full meaning of the proposition, for many a debate has suffered through a leader not making his meaning clear.

(*b*) *History*. The next logical step in the development is to explain to the audience something about the history of his subject, and to run over its past from the beginnings to the present time. This need not be a boring catalogue of all the facts, but should just contain any necessary information helpful to the rest of the speech and to the audience's understanding.

(*c*) *Kinds or Types*. This branch is not required by all subjects, but where it is regarded as necessary, this will be the point of the development at which it will be inserted. A speech on " Ships ", for example, would most likely subdivide into those particular types of ship the speaker had in mind. In this connexion it should be noted that a sound rule to be observed when a heading sub-divides into two or three branches is that these should move from the weakest to the strongest, in the speaker's opinion.

(d) *Argument*. This branch is a necessity in all persuasive speeches, that is, those in which the speaker is attempting to persuade the audience to his point of view. This type includes by far the majority of speeches—religious, political, and appeals. The argument sub-divides into two parts: (i) For the set subject, (ii) Against the set subject. These might also be called the Advantages and Disadvantages, or the Positive and the Negative, according to which pair is more applicable to certain subjects.

The order of the argument depends upon whether the speaker's final conclusions are for or against the set subject. Views contrary to the speaker's are always placed first, so that he can demolish them in the second branch of the argument. An illustration of this in a condensed form is " Our opponents say this and that, but——", and the reply answers and quashes the opponent's views. Thus the argument is like a pair of scales weighted heavily in the one balance to make the other appear light.

(e) *Future Possibilities*. These are derived from the argument and are invariably extreme in view, idealistic, destructive or both. Suitable ways of introducing this branch are, " I visualize a future in which——", " I can well see a time approaching when——".

A simple chart of the five branches of the development now reads as follows:
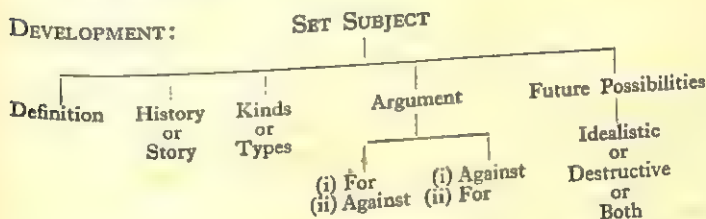


It is probable that not all subjects will need all the headings, but the order is a logical sequence, so that if one heading is

omitted the speaker can pass on to the next, moving always from left to right. Whether any branch is omitted or not, however, the speech must not be cut up into detached blocks; each branch must link itself with the next. In effect this means that the last sentence or two of each branch is an introduction to the next. Again, whether there are five complete branches or not, the speech must increase in intensity while moving from left to right.

Much of this explanation can be brought into the lessons at suitable times; too much instruction at one time often hinders progress. Mistakes will inevitably be made, of course, but these can be used as a means of tuition, for while the pupils are stumbling through construction they are also learning other branches of the work, e.g. the use of words, thinking on their feet, etc. No time, in fact, is really wasted while pupils are actually employed in speaking. They can get plenty of practice in this by being set the following exercise, which is designed to help them with the construction of the development in speeches. The subjects are straightforward, requiring little or no knowledge beyond that picked up daily, and the chart should be written up on the blackboard for the use of the pupils while they are doing the exercise.

Exercise 129.

Construct and deliver a short development for a speech on each of the following subjects:

| | |
|---|---|
| The Cinema | Shopping |
| The Theatre | Bank Holiday |
| Boating | A Brainy Student |

Minimum branches: definition, argument (for and against), future possibilities.
Time of delivery: two minutes.

Any of the subjects already included in the introduction stage may also be included in the above exercise; likewise any other subject of the teacher's choosing. Care must be

taken, however, not to put the subject in a complicated form, e.g. "What influence has the cinema on the mentality of audiences?" A set subject of two or three words leaves more scope for imagination, and is easier to handle.

The class should be encouraged to make charts of the speeches of others when being delivered, noting bad order, retrogressions, poor transition from thought to thought, etc. Common faults with beginners include entering into argument too early, then leaving the argument and returning to it again, and this shows on the chart at once. Such mistakes are bound to occur, for so far the speeches have been made impromptu in class, and perfection under such circumstances is rare. Impromptu work must still be encouraged, however, for it makes for better progress in the long run. As the standard of impromptu work improves, the teacher can be reasonably certain that with an hour or two's preparation and rehearsal, the speech will be so much the better.

During the exercises some pupils will include devices of various kinds to make the meaning of a particular point more vivid. There is a variety of these illuminations, and they are rather like the currants to the pudding, adding flavour and interest to what might otherwise be a stodgy speech. These speech ingredients include stories, fables, parables, illustrations, anecdotes, quotations, humour, pathos, climax, etc. A sound rule with regard to them is that they should only be used when it is felt that the speaker's own words are not strong enough to impress, and that help is needed from another source; when, in fact, some "backing" is needed. This rule will save the speaker from telling numerous yarns to raise a laugh, a practice that is all very well in certain types of after-dinner speeches which are really a source of entertainment, but not suitable in formal speeches which are designed to persuade.

Just as a speech progresses from point to point, so it also moves from weak to strong, that is, to a climax. The whole trend of the development from left to right of the chart is a

climatic move, but within this move to the big climax, there are other small climaxes to be considered.

Climax is attained by the careful use and control of all technique. Voice (quality and quantity), articulation, inflexion, modulation, speed, pause, emphasis—all play their part in the gradual mount towards climax. It should be noted, however, that the peak period does not necessarily require the voice to attain its loudest in volume or highest in pitch. Some of the greatest climaxes have been delivered in a tense whisper to a hushed audience, and others in low-pitched solemn tones. The main point is simply that extreme of some kind is necessary at this point in the speech.

The following exercises give practice in the use of climax.

EXERCISE 130.

Give a short running commentary, leading to a climax, on each of the following games:

Football (e.g. " Goal ")          Tennis
Cricket (e.g. " Well caught ")    Hockey
Bowls                             Netball

In the case of sporting events such as these, speed, controlled excitement, and rising pitch of voice will probably be the main features.

EXERCISE 131.

Narrate that part of a ghost or mystery story which contains the climax.

In this example, the building of an eerie atmosphere would lead to something of this kind, " I heard a noise, or did a sixth sense operate?  And, looking over my shoulder in the pale moonlight, I saw, standing in the doorway, glaring evilly at me, the Thing."  Either the low, tense voice or the loud voice might here be used with good effect; whichever it be, the *emotion must be controlled*.

In any of the branches of the development noted above the

speaker can use various methods to keep up the interest of his audience. One of the commonest ways to do this is to use the figure of speech known as the rhetorical question. This is a figure commonly used in public speaking, and consists of a question asked by a speaker to which he himself provides the answer. It can be used to lead into a set subject effectively, or in fact may be found in any part of a speech, e.g. " But what has the opposition to say? They say——"

Good effect is also achieved by speakers who move from one contrasting mood to another, e.g. the humorous to the serious. If, for example, the speaker has raised a laugh with some humorous remark, he can gain a very attentive audience by " But seriously now ".

When the class has reached some standard of efficiency in the development stage, they can then join it up with the introduction, and the exercises previously given in one or the other can now be given for both jointly. It should be insisted that speakers end their introduction with the words of the set subject, thus: " And probably there is no more controversial issue at the present time than our subject for this evening— ' The Press '." An oratorical pause, as suggested, before " The Press " will make it quite clear that this is the set subject. The definition which follows in the development will make it even clearer, so that at least the audience cannot truthfully say, " We didn't know what he was talking about ".

## Peroration.

The third and last section of the speech, namely the peroration, can have two branches. The first is sometimes known as the enumeration or recapitulation, but more commonly as the summing-up, a self-explanatory term. The use of it is very helpful and often necessary before the conclusion of a long speech, in order to accentuate the main points. There are, however, certain pitfalls into which the speaker who is summing up may fall. The development has, in its move across the chart from left to right, reached a climax at

future possibilities. Can the speaker, in summing-up after this, still maintain the warmth necessary for the conclusion? There is clearly a danger of anticlimax, and it is for the speaker to decide, after testing it and trying it out in practice, whether the advantage gained by a summing-up may not be lost by anticlimax. If this does happen, the second branch of the peroration which is to follow will give him little chance to build another climax, for it is always essentially short in length. The end of his speech may therefore result graphically in something like this:
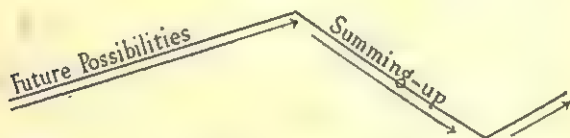


Here the climax reached at future possibilities is followed by a cold drop in temperature at the summing-up, and the attempt to build another climax in the short second part of the peroration produces only a mild rise which falls well short of the former peak. It is possible, however, with practice, to avoid this falling result and to maintain sufficient warmth through the summing-up, but beginners would be well advised to consider and. practise before enumerating in public.

The second part of the peroration has usually two or three forms. It may, for example, take the form of the belief or conviction introduced by " I am convinced, or firmly believe ". Here the speaker is stating the results of the conclusions deduced from the whole of the speech. Another form taken by this part of the peroration is the request or appeal, often introduced by the word " Let ", e.g. " Let us resolve ", " Let us rise and drink ", or by such words as " I ask you " or " I appeal to you ". This form can, and often does, combine with the previous belief or conviction.

Whatever form this part of the peroration takes, and whether a summing-up has preceded it or not, the teacher should make it a strict rule in the class that, once a peroration has started, the speech must proceed to its final conclusion without further side issues or explanations.

From this general description of the peroration, it will be realized that on the whole a story does not fit into this part of a speech. This does not mean, however, that it is an error to introduce a story. Some speakers do use it, and if it is well chosen and delivered, it has the effect of summing-up the whole speech in one thought illustrated by the story.

The use of verse in a peroration has pitfalls. Carefully chosen verse, well-delivered, can again sum up in a few words the essence of a speech, and as pupils progress in verse reading there is scope for such a finish. Ill-read verse, however, acts as an anticlimax and defeats its object.

Exercises in the arrangement and delivery of perorations can begin at the end of the development with future possibilities so as to give the class an easy run into the peroration. These exercises can be based on any of the subjects already set in earlier exercises, and the teacher should ask the pupils to decide upon the final conclusion, in favour or against, then to take the argument as finished and begin, " I can see a time coming when, etc." It is advisable in these exercises for the pupils to omit the summing-up and pass to " And so I am convinced ".

It is not intended that all this information should be given to a class in one or half-a-dozen lessons; it is simply a guide for the teacher, who must move at the pace of the class, not, however, at the speed of the slowest member of the class. The quicker pupils in their individual turn can easily be doing future possibilities and perorations while the slower ones are practising introductions or descriptive exercises.

The chart now reads as follows, and it should be photo-graphed in every pupil's mind, for it is the background of all logical speeches.

## SPEECH CHART

INTRODUCTION:

DEVELOPMENT:

Set Subject

Definition — History or Story — Kinds or Types — Argument — Future Possibilities
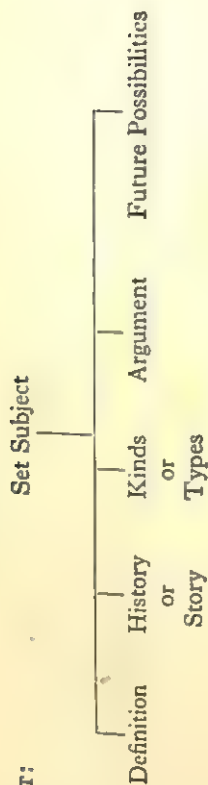
PERORATION: (i) Summing up

(ii) Conclusion

# CHAPTER XIX

# THE PRACTICE OF SPEECH MAKING

## The composite speech.

This is a class game which teaches the use of the chart, and keeps pupils rigidly to the order prescribed. It has the advantages, too, that most, if not all, of the pupils take part, and that it can be put into practice as soon as the class has a knowledge, however small, of the whole chart and its working, and has practised linking one thought with another. The idea of it is that the class is about to make a speech, so the class must regard themselves as *one person*. A set subject is chosen, say " Speechcraft ", i.e. the art of speaking. A decision must first be made by the class collectively as to whether the final conclusion is to be in favour or against this subject. This is necessary for the planning of the argument, so as to get the correct position of the subdivisions for and against, and also of the future possibilities; should the class decide in favour of speechcraft, the arguments against will precede those for, and vice versa.
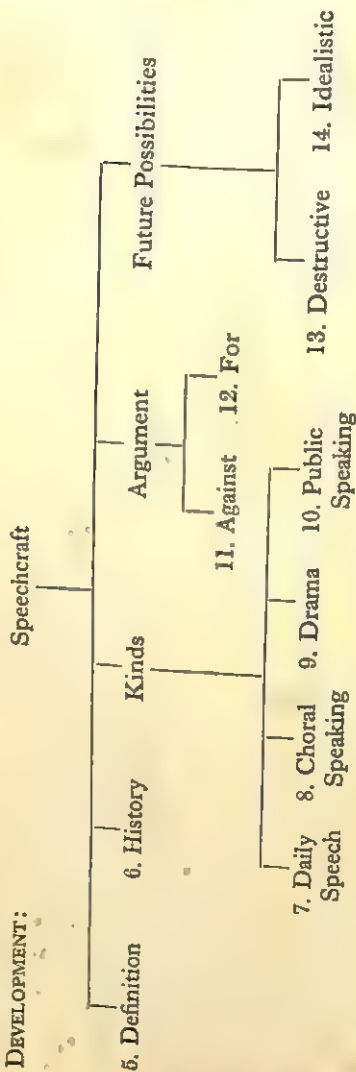
When these preliminaries are settled the game can begin under the guidance of the teacher. First of all a chart is drawn on the blackboard showing the three main headings of introduction, development, and peroration, each divided into their respective branches so that the number of branches equals the number of pupils in the class. Thus if there are fifteen pupils, the chart will follow some such scheme as that shown overleaf.

If there are less than fifteen in the class, the first two branches of the introduction and one or two of the kinds can be omitted. If there are more, one or two further kinds

COMPOSITE SPEECH CHART

INTRODUCTION: 1. Adventure: 2. Travel: 3. Art: 4. Music.

DEVELOPMENT:

Speechcraft

5. Definition

Kinds

6. History

7. Daily Speech

8. Choral Speaking

9. Drama

10. Public Speaking

Argument

11. Against  12. For

Future Possibilities

13. Destructive  14. Idealistic

15. PERORATION:

can be added, and perhaps another thought or two to the introduction between "Travel" and "Art". In all, if necessary, about twenty pupils can be employed on this particular speech, but a class of half-a-dozen pupils can do the exercise equally well if the headings are adjusted and numbered.

When the branches have all been arranged each pupil should be allotted a number, the explanation being given that No. 1 begins on the thought "Adventure", saying whatever he wishes about that particular subject, but making the last word of his last sentence the word "Travel". He is, in other words, doing an exercise on sequence of thought such as he practised previously. In like manner No. 2 talks on "Travel" and finishes on the word "Art", No. 3 speaks on "Art" and ends on "Music", and No. 4 talks on "Music" and finishes on "Speechcraft". This is the set subject, and mention of it shows that the introduction is finished and that No. 5 is about to begin the development with a definition ending upon the word "History", or more colloquially, with the words "Let us examine the early stages of speechcraft". No. 6 carries out this examination and ends with the various kinds of speech; after him No. 7 discusses the first of these, "Daily Speech", ending on "Choral Speaking", and so on. No. 10 can finish "But there are certain arguments which may be raised against speechcraft", and No. 11 will raise them. This is probably not an easy branch in this subject, but such points as: "Why shouldn't we speak as we like?", "Standardization of speech abolishes dialect, a wholesome national heritage", "The language of the home is good enough for me. Why be taught to speak in some highfalutin manner?" would suit. No. 11 will finish on the lines "But now let us consider the other side of the argument", and No. 12 will answer the disadvantages mentioned by No. 11 by building up a strong case in favour of speechcraft. He will finish his part with such words as "And now let us look to the future", and No. 13 will give the destructive view,

i.e. the possible unfortunate results if speechcraft and its teaching is allowed to lapse. This will finish with " But fortunately, there are signs that speechcraft is now considered a very important subject in education and I think we can look forward to an idealistic future ". No. 14 will continue these views of a rosy future for speech, finishing with the words, " And so I am convinced that speechcraft ", and this conviction will be carried in lofty language to a strong finish by No. 15.

Any illuminations, stories, examples, etc., can be included, but the pupils should be warned that these must illustrate the particular branch in which they are included and must not be dragged in unnecessarily. They should also be re- minded that they are all contributing to *one* speech and must not therefore try to make the most of their own branch by arguing against each other, or even making a complete little speech. If they do, however, commit this fault in early attempts, it should be ignored at the time and discussed at the end with the class, for if corrected when it occurs, the pupil will lose the flow of easy speech so necessary to this exercise. On the other hand, when a speaker has a blank, or entire stoppage, a helpful word might be inserted by the teacher to send the exercise on its way, or another member of the class might be asked to try the part.

First attempts at this game may be scrappy, but it is inter- esting to note how well a cohesive speech can be delivered by twenty different people with practice and adherence to the rules of the chart.

## Prepared speech.

Following this composite exercise pupils may be asked to prepare short three-minute speeches on subjects of their own choosing for delivery at subsequent lessons. A three- minute speech is about 350 words in length, so that there is little opportunity for deviation. The balance of parts will be approximately as follows:

*Introduction*: 15 to 20 seconds.
*Development*: about $2\frac{1}{2}$ minutes.
*Peroration*: 10 seconds.

In the development section probably a definition, argument, and future possibilities are all that can be accomplished, but whatever other headings are omitted the argument must stand.

It is important that the class should be instructed to avoid laborious writing during preparation. Certainly they may have a paper handy to jot down any particular thoughts, and if the chart is not thoroughly photographed in their minds, they should be advised to draw one, but any writing out of the speech should be strictly forbidden. In place of it they should do one thing only, that is, talk. In doing this they can walk about the room, sit, stand, or lie, whichever suits the individual, but they must at all costs talk.

First the introduction should be talked over, then this should be done once more, then again and yet again, in different words each time, until a stable and satisfactory sequence of thought emerges in the mind of the speaker. Thus in the case of a set subject, say " Rat Catching ", the mind might wander to " River "—" Boats "—" Interest "—" Other Interests ", and with this last would come an excellent start for an introduction. It could then lead back to the set subject as suggested, nothing more being committed to paper than just the single words of the sequence.

In a similar manner the development could be talked over many times, until each branch in turn takes shape, and becomes linked with the next. One thought is sufficient for each branch; and again only the one word round which the thought is built should be put on paper.

Finally the peroration should be practised carefully, so that it is short and strong, and has a definite end.

With the few notes to hand, the pupils should then talk over the whole speech many times, using varied language each time to express the same thoughts. This soon leads to

the point where notes will become redundant, and in fact a nuisance, for the sequence will become well fixed in mind, and the pupil will have plenty of words at his command through practising many ways of expressing the thought. The more the written matter can be dispensed with in practice, and finally before an audience, the more freely the speaker will be able to express himself and impress the audience.

## Debate.

The introduction to debate has been discussed among previous introductions. The set subject is found in the statement or proposition, e.g. " That high wages mean happiness ", and the chart formation is the same as for any other type of speech on a set subject, at least for the first speakers. The leader of those supporting the statement must introduce the subject in a normal way, then give a definition of it in the development to clarify the position. He surveys opposing views to his in the argument against and makes a reply to them in the argument for. The peroration follows the rules of the chart as usual. The leader of those opposing the statement should also make a complete speech, but later speakers should deal directly with the argument stage, omitting earlier branches.

It should here be pointed out that the statement for debate should not be set out in a negative form, and in this respect it should not be forgotten that words beginning with the negative prefixes " dis ", " a " or " ab ", " un ", etc. (e.g. " dissatisfaction ", " abolish ", " unbearable "), are negative words. For example, the common subject " That capital punishment be abolished " makes a more straight-forward debate when worded " That capital punishment be maintained ". A negative included in the proposition puts the opponents in the awkward position of arguing a double negative—" That it is *not* true that something or other is *not*——"

Question forms, too (e.g. " Is woman's place in the home?"), are out of place for debating purposes, but would suit excel-

lently for a discussion group. The subject for debate must therefore be in the form of a positive statement.

Once the subject of the debate is decided upon and the proposition suitably worded, a chairman and two leaders are required. In the cause of progress the teacher would be well advised to take the chair for early debates and only later to give way to a pupil when the procedure of the debate has been learned. The leaders, one for each side, can be chosen by the class themselves, and then at least a week should be allowed for the private preparation of speeches.

The procedure of the debate runs on these lines. The chairman, with the two leaders sitting on his right and left, initiates the proceedings by making a few remarks of general interest in which he states, but does not on any account discuss, the subject, and introduces the leaders. He can, at the same time, take the opportunity of explaining the procedure, if this has not previously been done. He then states the subject for debate and calls upon the first speaker, that is, the leader for the affirmative, or the proposer of the motion, as he is sometimes called. This speaker, like all others after him, stands and begins his speech by addressing the chair with these words, " Mr. Chairman, Ladies and Gentlemen " (or according to the sex of the audience). When he has finished his speech the chairman next calls upon the leader of the opposition, or the negative, and after the latter's speech, announces that the debate is now open. Any member who catches the chairman's eye can now take part. In some debates it is customary for the chairman to call upon the " Ayes " and " Noes " to speak alternately. This method has the advantage of retaining interest more than if no particular order is observed. The speakers in open debate are allowed one speech only, but the two leaders each have a second summing-up speech at the end in which no new matter over and above what has been brought up in the course of the debate should be introduced. The leader for the affirmative has the last of these two speeches.

Some societies vary the procedure suggested above, so that the proposer's speech is formally seconded, and the proposer only, not the leader of the opposition, is allowed a summing-up speech. The point of " no new matter being introduced " is sometimes waived, too.

The chairman then calls for two tellers, one from each side of the debate, to come forward, and, announcing the proposition, asks for those in favour to raise a hand, and later, those against. The tellers, acting together, then count the hands of the " Ayes " and the " Noes ", and their agreed figures are written down and placed before the chairman, who rises to announce the number of votes recorded for and against the motion, and declares that the motion has been carried or defeated.

The easy, orderly running of a debate depends upon the chairman, and his virtues should be firmly impressed upon the class at an early stage. The best chairman is quiet and efficient; a noisy, fussy chairman is a nuisance and is usually inefficient. A good chairman is, in addition, impartial, attentive, and sympathetic to the speaker; able to note and check quickly any breaches in procedure; confident, but not overbearing. Finally, he should not use his position of chairman to sway the meeting.

## The discussion group.

This is a much more free-and-easy affair than the debate. Here again a chairman takes charge of procedure by stating the topic for discussion and introducing the speaker, called here the leader. He is either a member of the group or a visitor who has been invited to talk upon some interesting topic. A good discussion leader will deliberately insert inconclusive arguments into the address and so provoke thought amongst his audience, for his aim on the whole is to encourage as many as possible to speak, rather than to impress the audience with his views. This means that a good conclusive speech is not necessarily a first-rate speech for this purpose.

After the leader's speech the chairman announces that the matter is now open for discussion and ordinary members are invited to take part, on catching the chairman's eye. Members can speak several times and the leader answers questions or enlarges at will, but again a good leader's object is not further to hold the floor but to encourage others. The chairman sees that the meeting is held in an orderly manner, and encourages all, especially the shy members. A vote of thanks to the leader and chairman ends the discussion.

## Toasts.

It is well to give the class some practice in composing these, as almost everyone in any social sphere may be called to give a toast at a wedding, a school Former Pupils' Club and such meetings. Here once more it will be found that the chart can be of help to the speaker, and such toasts as " The Visitors ", " Absent Friends " and " The Club or Society " might now be considered to prove this.

These are really equivalent to set subjects, so the same order will be adopted as hitherto in speech making, beginning with an introduction leading up to the subject of the particular toast. Various types of introduction can be used for " The Visitors ", but a contrasting one works very aptly, when the speaker talks to and about the ordinary members and leads to " Those who are not regularly with us—' The Visitors ' ". The development will then follow in the usual way, and the definition will take the form of naming some of the most important guests and remarking on their various deeds and capabilities. It should be noted, however, that there is an exception here to the ordinary method of moving to a climax, i.e. from the least to the greatest, for the names should be mentioned in order of priority, if there is any. History and kinds are usually included in definition, so the next branch is argument. It would be inadvisable to argue against the visitors, except maybe in a humorous vein, but there is something to be said about " the advantages of having such dis-

tinguished guests in our midst ". Future possibilities lead the speaker to " hope our guests will visit us again ", and the peroration brings it to an end with, " And so I ask you to rise and drink the health of ' The Visitors '."

" Absent Friends " is constructed on similar lines. A useful type of introduction for a toast of such solemnity could be taken from the Bible, Ecclesiastes, Chapter III, " ' To every time there is a season, a time to weep and a time to laugh, a time to keep and a time to cast away, etc.', and now it is the time when we remember our ' Absent Friends '."

" The Club or Society " gives room for more variety of introduction, and the chart as before copes with the remainder of the speech. Toasts are usually short, but length must depend upon the circumstances.

In giving the class practice in proposing toasts, a mock banquet can be arranged at which various toasts have to be proposed. With such ideas the imaginative teacher can make a keen and happy group, so that its members look forward, week by week, to the endless adventures of the Speech Training class.

## Votes of thanks.

These are straightforward once it is realized that the set subject is something quite simple, for example, " Mr. Brown and his lecture on Bird Life ". An introduction on " interests " or " controversial topics " will easily lead to the subject, and the development will have to be composed from notes made during the lecture on any particular or unusual points raised by the lecturer. The argument will not of course contain anything against the lecturer, for to criticize him and his ideas would be ill-mannered. Even if the person giving the vote of thanks entirely disagrees with the lecturer's views, the job is to say " Thank you ", so any argument against will not on the whole be fitting. There is, however, a subtle type of flattery which can be used to good effect and which almost takes the place of the argument against, e.g. " Previously I

have always been an opponent of the theory that so-and-so is so-and-so, but after hearing Mr. Brown's well-considered reasoning, I must say that I am a humble convert." Future possibilities is an easy branch and the peroration takes the form of, " And so I propose a hearty vote of thanks to Mr. Brown for his interesting and instructive lecture ". The chairman will then ask the members to show their approval in the usual way.

## Interviews.

A very important day in one's life is that on which one is interviewed for a job. Whether it is the first since leaving school, or one later in life when greater experience has been gained, there are certain factors to study.

The good employer is, to some extent, judging candidates by speech, manners, and outlook, for, in addition to choosing a person for the immediate work required, he is looking well ahead in the interests of his business concern; to a time, say ten to twenty years hence, when the business will be needing new managers and new directors. The applicant, therefore, who speaks well, whose manner and deportment is confident but not overbearing, who gives an impression of adaptability, keenness, and respect, without showing any tendency to toady, is a very likely choice.

It is in this respect that the Speech Training class can do a very fine work among pupils who are approaching school-leaving age. After suitable explanation, mock interviews for stated jobs can be arranged, the teacher in the first place acting as employer and asking questions of individual pupils such as would be asked of applicants for a job. Later, individual pupils can act as employer and so judge for themselves what a poor impression is made by a nervous, hesitant applicant who mumbles. This kind of rehearsal has gained a good job for more than one person who otherwise might still be on a waiting list.

## CHAPTER XX

## THE SPEECH LESSON

Those who teach or have taught other subjects in schools have distinct advantages in teaching Speech, for they bring to it a wider knowledge of teaching, of facts, and of children, and all these contribute to the Speech Training class with its special interests and possibilities. Such a teacher will quickly realize that every exercise in this book is objective, but that although routine is bound to enter into the work to a certain extent, presentation of the lesson should avoid dullness, and encourage the spirit of adventure and discovery among pupils. Every lesson should therefore be new and fresh. This does not mean that old ground should not be refertilized, merely that each lesson should include something new along with the old, making it complete in itself. At the same time it must be remembered that the freshness of the lesson greatly depends upon the teacher's attitude toward the class. He who speaks with insufficient variety of voice, spends too much time on one branch of the work, and keeps either the class or himself in a static position, is constantly breeding dullness in his pupils.

A few specimen lessons may be of help to teachers and are here appended. They vary according to the age group for which they are intended and consist of points taken from different chapters of the book.

## Specimen lesson for young beginners: 40 minutes' duration.

This short common-sense lesson begins with a talk on why speech is necessary, thereafter it is conducted mainly by

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means of question and answer, and leads to the point where the question " What makes speech possible?" is asked, and the answer " Breath " received. " How do we breathe?" is the following question, and serves as an introduction for the explanations in Chapter II, and two or three breathing exercises. A short talk follows based on the introductory remarks in Chapter III which show the necessity for an active tongue, lips, and jaw in speech; then come one or two mouth and tongue exercises. Exaggerated examples of speech without such activity are demonstrated and with good effect, e.g. upper and lower teeth too close together, and no movement of lips or jaw.

The last 15 to 20 minutes are occupied in reading aloud. All the stepping-stones for good performance in this sphere have not yet been laid, but the points so far raised concerning the activity of lips, tongue, and jaw can be applied to the lesson. The reading passages given in Chapter III can be used if desired, but there are some excellent readers available for this age of pupil (7–13), for example, *The Marvellous Adventures of Percy Pig* by Rodney Bennett (University of London Press), and *The Drama Merry-Go-Round* by Eric Newton (Blackie).

## Specimen lesson for the 14–15 age group: 40 minutes' duration.

The lesson begins with a few revision exercises which take about 10 minutes. These, on the assumption that the class has already covered some technical groundwork, consist of a couple of the later breathing exercises, various mouth and tongue movements, and practice in vowels or consonants, or both, according to the speed of the class. A fair number of such exercises is covered in this revision period because the class's previous familiarity with them does away with the need for preliminary explanation. They include practice in any particular sounds peculiarly difficult in the locality.

The next stage consists of a main branch, e.g. verse reading, choral speaking, etc., on the lines suggested in Chapters XII

and XIV, the former preceding the latter as a stepping-stone. Group and personal performance, discussion, and criticism are encouraged throughout the lesson.

## Specimen lesson for the 16–17 age groups: 40 minutes' duration.

After about 10 minutes spent in revision exercises, the work proceeds to drama.

The history of drama comes first because of its interest to this age group, for some pupils are covering this ground in preparation for higher examinations in English. Short lectures on a particular period in this history are given to the class by individual pupils who were invited in the previous lesson to have them ready. To obtain the facts necessary for these lectures the pupils can read an excellent little book called *A Short History of English Drama* by B. Ifor Evans (Pelican Books), and the experience they gain in delivering these facts to others is of great value, in addition to the knowledge gained by all concerned. The origins of drama, the miracle and morality plays and interludes as set out in Chapter II of this book, provide ample scope for such a lecture.

Stagecraft occupies the second part of the lesson, only gesture being dealt with because of the time factor. Other branches of the subject will be covered in subsequent lessons, however, and this is very necessary because teachers and pupils are too often over-anxious to start rehearsing a play, without the necessary study and practice of stage movement. They forget that stagecraft is common to all plays, and that much time and labour can be saved in individual plays if preliminary practice on general lines is acquired in the normal course of the lessons, e.g. entries, exits, stage whispers, aside remarks, etc., all of which form part of the actor's equipment.

Throughout this lesson on stagecraft, the class is given every encouragement towards self-government by being asked to discuss and criticize, and if a play is being rehearsed, to produce a scene, or part of one, in turn. No criticism is

made by the teacher at this time, the producer's word being regarded as law while he is in charge. Only afterwards is criticism of the production offered to the advantage of all concerned.

## General notes for the teacher.

1. Plan each new term's work, and more broadly the whole year's work, for each class, including choice of plays, selections for choral speaking, verse reading, etc.

2. Have all typed sheets or books that are required for the lesson ready to hand for distribution when needed. Better still, have them already distributed at the beginning of the period, but warn the class not to look at them till instructed; otherwise attention may wander.

3. Begin most lessons with technical exercises as illustrated in the specimen lessons. Omit this practice only when a play is being rehearsed or a debate is being held, and the full period is required for these alone. Indeed a debate may require part of a previous period as well for explaining the procedure, choosing speakers, etc.

4. Show common sense and adaptability to circumstances in your lessons. Do not, for example, give breathing exercises in a stuffy room at the end of a period, but early in a lesson when the atmosphere is usually purer. Have the windows open throughout the period if at all possible, but certainly at this time.

5. Avoid gaps in a lesson. Fill in any unforeseen hiatus that may occur with the performance of some group activity.

6. Keep the work active and varied. Let your explanations alternate with discussion and criticism on the part of the pupils, all conducted, of course, in an orderly manner.

7. Allow individual pupils, whenever possible, to take charge of the lesson, e.g. by producing plays, conducting choral speaking, acting as chairmen at debates, and leaders in discussion groups. Leave any criticism of such performances until they are completed.

8. Arrange for the class to stage performances as soon as possible. A play, choral speaking, individual reciting of verse, etc., make an attractive programme for an audience, and a school debate gives ample opportunity for speaking and is interesting and instructive.

9. Try not to let the more diffident and less capable members of the class ever feel " out of it " either in class or in a stage performance. Provide parts for them in collective performances, e.g. members of speech choirs, tellers in a debate, call-boys in a play, and so on.

10. Strive to maintain in your class the ideal of discipline of interest which makes a class enjoy and therefore profit from every minute of the lesson. Remember that the class that has to be bullied into paying attention is an unhappy and a wasteful one.
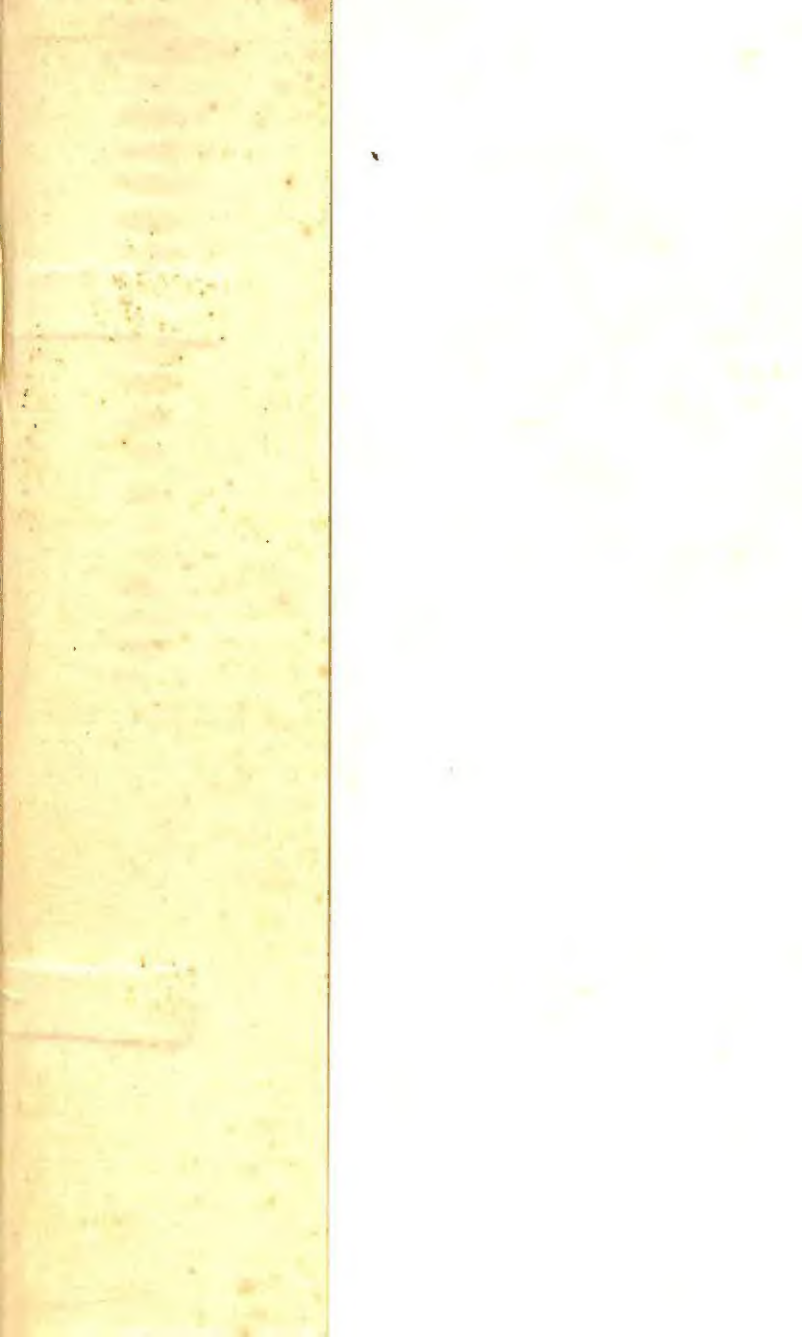
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